

# THE MUSICAL TIMES

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EIGHTEENTH SEASON, 1888-89.

Mozart's **REQUIEM** and Rossini's **STABAT MATER**, on WEDNESDAY, November 7, at 8. Artists: Madame **ALBANI**, Madame **SCALCHI**, Mr. **EDWARD LLOYD**, and Signor **DEL PUENTE**. Organist, Mr. **HODGE**. Band and Chorus, 1,000. Prices: 10s. 6d., 7s. 6d., 5s., 4s., and Gallery Promenade, 2s.

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PUBLIC HALL, Harrow.—MR. WHATMOOR'S CHAMBER CONCERTS. Second Concert, November 9. Trios: Dvorák, Op. 21; and D minor, Mendelssohn. Piano Solos: Liszt and Chopin. New song, "Ecclia," by FREEMAN WHATMOOR. Vocalist, Mrs. Trust. Trains from Baker Street direct.

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For Oratorios, Concerts, At Homes, 4, Elgin Avenue, Westbourne Park.
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Orchestral, Oratorio, Ballad Concerts, &c., 44, Sloane Square, S.W.
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- MADAME MERTON CLARK (Soprano).**  
For Concerts, Oratorios, Masonic Banquets, &c., address, 38, Holbeck Road, London, S.W.
- MISS EFFIE CLEMENTS (Soprano).**  
Own address, 35, Albion Street, Hyde Park; or, Mr. Alfred Moul, 26, Old Bond Street.
- MISS CONWAY (Soprano).**  
For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.
- MISS HARRIET COOPER (Soprano)**  
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For Oratorios, Concerts, &c., address, 19, Lendal, York.
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For Concerts, Drawing-Room Matinees and Suites, &c.; also Chamber Music Instrumental Party, Newport House, West Bromwich, near Birmingham.

**MISS VINNIE BEAUMONT** (Soprano). Engaged: November 1, Alexandria; 2, Aiva; 3, Hull; 7, Retford; 8, Glasgow Exhibition; 28, Bury; December 22, Uppermill; 28, Brigg House. Address, Point House, Bridge, Lincolnshire; or, Novello, Ewer and Co., 1, Berners Street, London, W.

**MISS ALMA HALLOWELL** (Soprano), Medalist R.A.M., pupil of Signor Manuel Garcia, and Miss FLORENCE HALLOWELL (Contralto) can accept Engagements, Oratorios, Operatic Recitals, Miscellaneous Concerts. Address, Barksland, Halifax, Yorkshire.

**MISS HATTIE HICKLING** (Soprano) begs to notify her CHANGE OF ADDRESS to 34, Pepsy Road South, New Cross, S.E., where she receives letters respecting Concert engagements, Oratorios, &c., or pupils, to be addressed.

**MISS MARGARET HOARE** (Soprano) begs to announce her REMOVAL to 9, Belsize Road, N.W.

**MISS HONEYBONE** (Soprano) is now booking Engagements for Oratorios and Ballad Concerts. Address, Nottingham.

**MISS JULIA JONES** (Soprano) begs that all communications respecting Oratorios, Concerts, &c., will be addressed to 4, St. Thomas Road, Finsbury Park, N.

**MISS MAUD LESLIE** (Soprano). Engaged: October 18, Wandsworth; 24, Buckingham; 27, Westminster; November 1, Westminster; 3, Newington; 6, Dulwich; 17, Rotherhithe; 20, Clapham; December 3, Battersea; 22, Bermondsey. Address, 41, Crystal Palace Road, Dulwich, S.E.

**MISS EDITH LUKE** (Soprano), Associate and Gold Medalist, L.A.M. Engaged: November 1, Westcomb Park ("Ruth"); 6, East Dulwich (Ballads); 7, Brixton; 10, Kensington; 15, Clapham; 24, City. For vacant dates, address, W. Sexton, Esq., 447, Strand, W.C.

**MISS EDITH MARRIOTT** (Soprano) begs to notify her CHANGE OF ADDRESS to Oaklands, Parsons Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

**MISS FANNIE SELLERS** (Soprano). Engaged: Scarborough, October 22, 23, 24, 25, 26, 27, 28; November 14 and 15, Hyde ("Bohemian Girl"); 30, Perth ("Ancient Mariner"); December 6, Holmfirth ("St. Paul"); Sheffield ("Prodigal Son"); 25, Rawmarsh ("Messiah"). Others pending. Address, Crag Cottage, Knaresbro'.  
**MADAME LAURA SMART** (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

**MADAME WORRELL** (Soprano), Associate of the Royal Academy of Music, begs to announce that all communications respecting engagements for Oratorios, Ballad Concerts, &c., should be addressed to 69, Wiltshire Road, Brixton, S.W. Madame Worrell's Annual Evening Concert, at Brixton Hall, on Monday, November 26.

**MISS CHADWICK, R.A.M.** (Contralto), begs to announce her REMOVAL to 2, Coppice Street, Werneth, Oldham, late 58, Henshaw Street.

**MISS FLORENCE CROFT** (Contralto). For Oratorios, Ballad and Miscellaneous Concerts. Engagements: "Elijah," "Messiah" (two), Masonic Dinner (13th), five Ballad Concerts, &c. For terms, vacant dates, Press notices, and references, apply, W. Sexton, 447, Strand, W.C.

**MISS KATE LUKE** (Contralto). For Concerts, Oratorios, &c. Good Accompanist and Pianoforte Teacher. Address, W. Sexton, Esq., 447, Strand, W.C.

**MADAME and MR. D. SUTTON SHEPLEY** (Gentleman of Her Majesty's Chapel Royal, St. James's Palace), Contralto and Bass, request all communications to be addressed to 97, Dalberg Road, Brixton, London, S.W.

**MDLLE. PERETTI**, Vocalist (Pupil of late Signor Chiaromonte, Conservatoire de Bruxelles, and Mr. Visetti, Royal College of Music), begs to announce her CHANGE OF RESIDENCE to 193, Buckingham Palace Road, S.W., where all communications respecting Singing Lessons and Engagements should be addressed.

**MR. G. BANKS** (Tenor) requests that all communications respecting Concerts, &c., be addressed to The Cathedral, Hereford.

**MR. and MRS. HENRY BEAUMONT** (Mdme. Adelaide Mullen) on tour in America with Mr. Ludwig, return end of January. Business communications to Mr. Vert, 6, Cork Street, W.; or, to Mr. Beaumont, care of Messrs. Novello, Ewer and Co., 21, East 17th Street, New York.

**MR. ARTHUR CASTINGS** (Principal Tenor, Hereford Cathedral) engaged: Hereford, Sept. 11, 12, 13, 14; Settle, 29; Malvern, Oct. 6; Cardiff, 15; Ledbury, 18; Kingston, Nov. 6; Hereford (Morning Concert), 15; Newport (Evening Concert), 15; Hereford, 26. Engagements pending for Grimsby, Nottingham, and Cardiff. For terms, vacant dates, press notices, &c., address, The Cathedral, Hereford.

**MR. E. DUNKERTON** (Tenor), Member of the Society of Professional Musicians. Engaged: Brigg, September 19; Market Rasen, October 3; Derby, 12; Newark, 25; Chesterfield, 30; Nottingham, November 23; Leicester, 26; Utoxeter, December 14; Barnsley, 20; Sleaford; Grantham, 27. Other engagements pending. Address, The Cathedral, Lincoln.

**MR. SINCLAIR DUNN**, Scottish Tenor, will sing at Ulverstone, October 26; Windsor, 30; Westbourne Park, 31; Tredgar, November 1; Merthyr, 2; Aberdare, 3; Portaduala, 5; Llanelli, 6; Neath, 7; Swansea, 8; Bridgend, 9; Aberavon, 10; Stockwell, 12; Notting Hill, 13; Kennington, 16; Sheffield, 17; Bayswater, 23; Greenwich, 24; Westbourne Park Chapel, 26; Bootle, 27; Pembroke Dock, 29 and 30; Burnt Ash, December 3; Tottenham, 6; Bayswater, 14; Morley Hall, 22 and 29; Highgate, January 29; Croydon, March 14—For terms, &c., address 62, Berners Street, W.

**MR. LAWRENCE FRYER** (Tenor), St. Paul's Cathedral. For Oratorios, Concerts, &c., address, 47, Croxted Road, West Dulwich, S.E.; or The Cathedral.

**MR. WILLIAM FOXON** (Tenor). Engaged: October 9, Basingstoke; 10, Odham; 11, Farnham; 12, Salisbury; 13, Reading; 18, City; 27, Reading; November 27, Sheffield; January 8, 1889, Newbury. Others pending. For Oratorios, Concerts, &c., address, 22, Monmouth Road, Bayswater.

**MR. JAMES GAWTHROP** (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

**MR. E. GEBRE** (Tenor), 141, Bridge Road, Battersea Park, S.W. Open for Engagements, Concerts, &c.

**MR. HOLBERRY HAGYARD** will sing: Stevenage (Ballads); West Hartlepool ("Building of the Ship"); Cambridge (Ballads); Diss ("Holy City"); Holmfirth ("St. Paul"); Leeds (Miscellaneous); Bury ("St. Paul"); West Norfolk Choral Society (Miscellaneous); Braintree ("Messiah"); Huddersfield Festival Choral Society ("Messiah"); Leeds ("Creation"). For Oratorios, Masonic meetings, &c., address Principal Tenor, Trinity College Choir, Cambridge.

**MR. JOSEPH HEALD** (Tenor) requests that all communications respecting Engagements be addressed to his residence, 23, Endesham Road, Balham, London, S.W.  
 NOVEMBER ENGAGEMENTS: 3, Bohemian Concerts (Portman Rooms); 6, Ladbroke Hall (Notting Hill); 10, Glasgow; 14, Falkirk; 16, St. James's Hall; 19, Cheltenham; 22, Cambridge; 23, Chough and Crow Society (Cannon St. Hotel); 24, Dover; 27, Brixton Hall. Please note change of number (late 33).

**MR. LLOYD JAMES** (Tenor), having taken up his residence in London, is at liberty for Concerts and Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

**MR. ALFRED KENNINGHAM** (Tenor), of St. Paul's Cathedral, begs to announce that he is booking Engagements for Concerts and Oratorios. "Messiah," "Elijah," "Last Judgment," Cowea's "Rose Maiden," &c., already booked. For vacant dates address as above, or "Grovevale," Parsons Green, S.W.  
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**MR. WILLIAM KNIGHT** (Tenor) requests that all communications respecting Oratorios, Concerts, Masonic Banquets, &c., be sent to his new address, 481, Manchester Road, Bradford.

**MR. PERCY PALMER** (Tenor) desires that all communications for Engagements be addressed to his residence, 7, Peterboro' Villas, Fulham; or, N. Vert, Esq., 6, Cork Street, W.

**MR. S. THORNBOROUGH** (Tenor). *Réper-toire*: "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabæus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

**MR. RICHARD R. WILSON** (Tenor) is again at liberty for Oratorio, Ballad, and other Concerts. For terms and particulars, address, Grange Road, West Hartlepool.

**MR. ROBERT GRICE** (Baritone), St. Paul's Cathedral Choir, begs to announce that he is at liberty to accept Engagements for Oratorios, Ballad and Miscellaneous Concerts, &c., and has already booked Engagements at the following places:—Leicester ("Stabat Mater"); Twickenham (Ballads); Huddersfield ("Elijah"); Highbury (Ballads); Peckham (Ballads); Freemasons' Hall (Ballads); Camden Town (Ballads); Camberwell ("St. Mary Magdalen" and "Crusaders"); Oxford ("Daniel"); New Cross (Ballads); Birmingham (Subscription Concerts); Hornsey (Ballads); Ilkerton ("Creation"); Bournemouth ("Rose of Sharon"); Bradford ("Light of the World"); Leicester (Ballads); Bury, Lancs. ("Here-ward"); Belfast ("Creation"); City ("Last Judgment"); Kentish Town (Ballads); High Wycombe (Sacred Selection); Hebben Bridge ("Messiah"); Melton Mowbray (Selections); Northampton ("Elijah"); Glasgow ("Messiah"); Banbury (Ballads); Brockley ("Fall of Babylon"); Highbury (Berlioz's "Faust"); Cheltenham ("Stabat Mater" and "Saul"); Finsbury Choral ("St. Mary Magdalen" and "Bride of Dunkerton"); West Bromwich ("Golden Legend"); Bradford (Ballads), &c. For references and terms, address, 8, Ringcroft Street, Holloway, N.; or, care of N. Vert, Esq., 6, Cork Street, Burlington Gardens, W.

**MR. LAWFORD HUXTABLE** (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill; or, N. Vert, 6, Cork Street, W.

**MR. F. W. PARTIDGE** (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

**MR. JAMES W. CLOUGH**, of the Manchester and Provincial Concerts, and Solo Bass, Parish Church, Burnley, is open for Oratorios, &c. Press notices, &c., on application, 56, Curzon Street, Burnley.

**MR. W. BELL KEMPTON** (Bass), of St. George's Chapel and H.M. Private Chapel, Windsor Castle, for Concerts, Banquets, &c. Quartet Party provided. For terms, address St. George's Chapel, Windsor Castle.

**MR. T. WILFORD PRICE** (Bass). Engaged: October 3, City; 9, Norwood; 11, Cannon Street; 15, 17, and 24, City; 26, Southend-on-Sea; 27, Dover; November 3, Portman Rooms; 6, Croydon; 14, City; 19, Dulwich; 24, West End; 28, City. For open dates and other Engagements, address, 75, Kent House Road, Sydenham.

**MR. and MRS. WALLIS A. WALLIS** (Bass and Mezzo-Soprano). Oratorio and Concert Parties provided. On tour in Scotland in January. For dates and Press notices, address, Willow Lodge, Leeds.



HEREFORD MUSICAL FESTIVAL,  
SEPTEMBER, 1888.**MR. W. H. BRERETON as LUCIFER in the  
GOLDEN LEGEND.**

THE DAILY TELEGRAPH, September 12.

"The solo artists were Madame Albani, Miss Hilda Wilson, Mr. Lloyd, and Mr. Brereton. As the three first-named have been repeatedly heard in Sir Arthur Sullivan's work, it is enough to state that they in no sense departed from the standard of previous performances. What was excellent before appeared again worthy of praise, but a special word is due to Mr. Brereton, who, I believe, sang the music of Lucifer for the first time, and did so without rehearsal. It is pleasant to credit the young artist with a great success, both as regards emphasis and expression. Mr. Brereton may be commended also for an intelligent attempt at characterisation, as far as that is possible on the concert platform. He certainly made the utterances of Lucifer sardonic, and by other means, often slight, helped to suggest the personage whose words he spoke."

THE TIMES, September 12.

"Mr. Brereton, in addition to realising a good deal of the humour which is the dramatic and musical keynote of Lucifer, did full justice to the vocal demands of his task."

THE MORNING POST, September 12.

"Though it demands exceptional declamatory powers and a peculiar quality of voice to do it justice, Mr. Brereton was most successful in his reading of the part of Lucifer; his voice, greatly improved of late, was resonant and incisive, and he succeeded in creating a most favourable impression."

THE DAILY NEWS, September 12.

"Sir A. Sullivan conducted, and the cast included Madame Albani, Miss Hilda Wilson, Messrs. Lloyd and Brereton. The last, so far as I am aware, was new to the part of Lucifer, whose music many a vocalist has found a hard nut to crack. It is therefore much to the credit of this young vocalist, although the part lay rather high for him, that where so many have failed he succeeded, his voice standing well through the din of the Strasburg Belles, while its expression in the study and in the road to Salerno showed that he possessed a good deal of that sardonic humour which the character demands."

FIGARO, September 22.

"In regard to the performance of 'The Golden Legend,' the chief point was the admirable singing of Mr. Brereton as Lucifer."

GUARDIAN, September 19.

"Among the soloists Mr. Brereton deserves unqualified praise for his excellent impersonation of Lucifer. He is not far from being the best Lucifer that has yet been heard, and in the difficult scene where the solo voice has to make itself heard through the chorus and the enormously heavy instrumentation he was clearly audible throughout, a thing which no other singer has been since the production of the work."

MUSICAL WORLD, September 13.

"Mr. Brereton, if we mistake not, assumed the part of Lucifer for the first time, and made a distinct success therein. This earnest and conscientious young artist imparted an amount of individuality and force to the music, by legitimate and thoroughly artistic methods of expression, which did him infinite credit."

MUSICAL TIMES, October 1.

"Mr. Brereton may be warmly commended for his singing as Lucifer."

Address, 6, Blenheim Road, St. John's Wood, N.W.

**MR. EDWIN EVANS** will Play at the Bow and Bromley Organ Recital, November 10. 23, Castletown Road, West Kensington.

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January 8, 1889	F.C.O. Examination (Paper Work).
" 9	F.C.O. Examination (Organ Playing).
" 10	F.C.O. Examination (Organ Playing).
" 11	Diploma Distribution.
" 15	A.C.O. Examination (Paper Work).
" 16	A.C.O. Examination (Organ Playing).
" 17	A.C.O. Examination (Organ Playing).
" 18	Diploma Distribution.
February 5	Lecture.
March 5	Lecture.
April 2	Lecture.
" 20	Annual College Dinner.
May 7	Lecture.
June 4	Lecture.
July 16	F.C.O. Examination (Paper Work).
" 17, 18	F.C.O. Examination (Organ Playing).
" 19	Diploma Distribution.
" 23	A.C.O. Examination (Paper Work).
" 24, 25	A.C.O. Examination (Organ Playing).
" 26	Diploma Distribution.
" 30	Annual General Meeting.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1888.

## A FESTIVAL RETROSPECT.

DURING the summer and autumn of the present year six Musical Festivals have been held in England, and it would be strange indeed if at one, or other, or all of these we cannot find, when looking back upon them, some matter for profitable reflection. Their very number is suggestive. A few years ago two such musical gatherings, or three at the outside, were all that followed the end of the London season; but now we have a Festival at Bristol, another at Chester, another at Wolverhampton, another in Staffordshire, and yet another, at present in an embryonic condition, at Peterborough. It would be wrong to suppose that this form of musical activity belongs entirely to the time now present. When the nineteenth century was much younger than it is now Festivals were very common in England. They took place, for example, in Cathedral cities like York, in bustling towns like Liverpool, in quiet county capitals like Reading, and even in Stony Stratford. But their existence at that time was easily explained. Railways were unknown, place was divided from place by expensive and tedious coach journeys, and if these detached communities wished to enjoy a feast of music they had to arrange one for themselves or do without. The conditions just referred to have now entirely disappeared. Cheap and rapid communication has brought all England into touch with its musical centres, and there seems to be little need for such efforts as were made when localities were isolated. Nevertheless, Festivals are multiplying. That this is not the result of a necessity is clear, and we are bound to look for its explanation in a greater sympathy with, and enthusiasm for the art. Take Wolverhampton as an illustration. This town is within the district served by Birmingham, and the triennial celebration of the greater place belongs in a nearly equal degree to the less, as far as opportunities of benefiting by it are concerned. Yet Wolverhampton must needs have a Festival of its own, obviously for sheer love of the thing, and so, *mutatis mutandis*, with cases elsewhere. Regarded in this light the present multiplication of Festivals has a cheerful and encouraging aspect. It shows the leaven of musical progress at work, and that the question is not so much ministering to necessity and there stopping short, as the provision of abundance.

Readers of these remarks are not likely to question the usefulness and advantage of a Festival to the place in which it is held and to the art. But they may not have given much thought to the question whether all the benefit it can confer is actually enjoyed. On this head there is room for serious doubt. In the first place, we rarely see a Festival so managed as that it shall promote general executive efficiency in its immediate neighbourhood. To some extent, no doubt, this is done. Birmingham, Leeds, Bristol, Wolverhampton, and Norwich draw the whole of their chorus from the locality, and thus keep up a high standard of vocal excellence by which all around more or less benefit. In some degree this is the case at the Three Choir cities, Chester and elsewhere, but in these instances singers are imported to do the work which should belong exclusively to the amateur vocalists of the district. On the whole, however, there is little fault to find with the present system as regards encouraging chorists. It is when

we come to the case of orchestral performers that a real and serious deficiency appears. Practically, every Festival in England, that at Bristol excepted, is more or less dependent upon the metropolis for an orchestra when its triennial solemnity comes round. Another exception may, perhaps, be made in favour of Wolverhampton, where, if we be correctly informed, many players are drawn from Birmingham and other neighbouring places. With regard to Bristol, there is this difference only—the orchestra comes from Manchester instead of from London. Clearly, this is not an ideal condition of things. It implies that even Leeds and Birmingham have no materials within themselves for the formation of an orchestra, and that smaller places must be in a state yet more hopeless, if that be possible. But is this so? We think it will be found on enquiry that in all the large Festival towns there are instrumentalists of no mean capacity whom the present system entirely shuts out. Birmingham and Bristol have excellent players within their gates, yet these are excluded from the triennial meetings, while only in a few instances elsewhere are local people admitted, and then in the smallest possible proportion to the whole. Of course we are not going to say that the question of ability can be ignored here. Nobody would be foolish enough to expect from Festival managers the engagement of local talent without regard to skill. But we do complain that efforts are rarely made in Festival towns to promote orchestral efficiency with a view to its utilisation in this manner, and ultimately to the creation of a state of things which would render unnecessary the importation of so many performers from without as now. It would be well if every Festival had its own orchestra, but the good in question cannot be attained while competent local performers are passed over, and no measures are taken to encourage the multiplication of their numbers and the increase of their skill. At Bristol, as is well known, the Festival Society takes upon itself the musical education of persons who aspire to a place among the chorus. Cannot some such machinery be made to work in favour of local orchestras, that great and crying need of musical England?

A noticeable feature in connection with the Festivals of the present year is the comparative absence of new works. Dr. Parry's "Judith" and Dr. Bridge's "Callirhoë" at Birmingham, with a Psalm by Mr. Oliver King at Chester, represent all the musical activity of 1888 in this form and under these conditions. Hereford offered nothing new (Dr. Colborne's "Samuel" not entering into the programme proper), and Bristol and Hanley equally entrusted their fortunes to the power of familiar works. We are not, perhaps, entitled to look upon these facts as having any special significance. There is no reason to believe that a reaction has set in against novelties, a fair proportion of which is, on various grounds, desirable, and even necessary to the welfare of the art. At the same time, it will not do to pass unregarded the fact that the comparative indifference of our Festival public to new works tends to make committees and managers careless about their presentation. A novelty involves a great deal of trouble all round, and it is in human nature to take things easily, putting a very liberal construction upon any encouragement thereto. These remarks apply especially to Festivals in the second rank. Birmingham and Leeds must always have a due proportion of works specially written, but, as we have just seen, an equal obligation is not recognised in some other places. To a large extent, the matter depends upon the public. If the amateurs of any given locality be indifferent to novelty, it is not likely that Festival managers will take much trouble for its provision. On the whole,

however, there is little of which to complain in the present condition of things.

We may discover cause for reflection in another fact:—The Festivals of the present year, leaving out that in honour of Handel at the Crystal Palace, and the small, tentative effort made at Hanley, have all been financial failures, either absolutely or comparatively. Chester led off with mostly poor audiences, and is understood to show a corresponding balance-sheet, while at Birmingham the receipts dropped some £600 or £800 (we have not seen the official figures) below those of 1885, which were themselves considerably smaller than in 1882. At Hereford the stewards have been called upon to make up a loss of £700 on the working of the Festival, and the only word applicable to the condition of things at Bristol is "catastrophe" in capital letters, it being stated in well-informed local quarters that each of the four hundred guarantors will be called upon for at least £3. We do not, of course, guarantee the accuracy of these figures, but they are approximately correct, and show, with disagreeable conclusiveness that Festival enterprise in 1888 has been, all round, a losing concern. If the facts stood alone it would be easy to account for them by reference to special and non-permanent causes, such as badness of trade; but, unhappily, they are facts in a sequence which stretches back some way, and is of a nature to excite unpleasant misgivings. The Birmingham Festival, for example, has been declining since 1876, and that steadily save for a spurt upward in 1882, under the influence of M. Gounod and his "Redemption." We can only estimate the full significance of this by taking note of the rank of the Birmingham Festival among its kind—the vast *prestige* it enjoys, its unequalled resources, and the favourable position it holds in the centre of England, envied by a highly educated and well-to-do population. If failure take place here, what success can be expected under less happy conditions elsewhere? The condition of things in the Warwickshire town is, no doubt, attributed by some to special reasons, such as, perhaps, unskilful management, the engagement of a conductor against whom there is a prejudice on the score of nationality, the making up of programmes not in full accord with public taste, and so on. We cannot take upon ourselves to say that such causes are inoperative, but the present year's failure all round points to some more general reason, the discovery of which is a matter of extreme importance. Is it that the facilities for hearing good music well performed under ordinary conditions are so ample as to make special occasions superfluous? In view of the increase of Festivals we can hardly entertain such an idea, because that increase must be based upon the sympathy of the public. Then is it that Festivals are not made attractive enough, or sufficiently superior to everyday opportunities? There may be something in this question, full enquiry into which would possibly show the urgent need for a modification of present procedure. Once more, is it that the charges for admission are too high, having regard to the ordinary expenditure involved by attendance at concerts? Connected herewith, in the relation of cause to effect, are the ever-increasing demands made for the services of leading artists. If people are kept away from Festivals by high prices, it is to an abatement of those demands that we must look for a remedy. We know all that can be said about market value, the law of supply and demand, the axiom that a thing is worth what it will fetch, and so on. But the world is not entirely dominated by cold and bloodless considerations of this kind—considerations which never assume that

an artist should have some regard for his art as well as for himself. But they do prevail to a large extent, and leading ladies have no scruple about demanding five or six hundred guineas for four days' work, while others get as near the same terms as they possibly can, no thought being given to the question whether the Festival can pay and live. The worst feature in the case is that artists increase their demands as they become more and more assured of their position and less affected by rivalry. Round and round goes the screw. There is no more compunction than we should expect to find among the sweaters at the East End, and the motto is "They cannot do without me; put on another fifty guineas." Certainly we have here an illustration of the "way of the world," and of what men call "business"—a term that so often overrides the Decalogue; but one hardly expects to find City principles among people professing an art to which they are presumably devoted. As matters stand, however, it would be Quixotic to look for artists content to "live and let live"; the only apparent remedy being, since trade notions must prevail, a defensive union of Festival managers. The next Festival season will require careful watching with a view to determine where lies the source of a mischief which is evidently widespread, and threatens the very existence of a valuable institution.

The artistic success of the late Festivals affords a more agreeable subject for contemplation. We can rejoice in the addition to our English repertory of works which favourably represent the state of musicianship in this country, and we can congratulate ourselves upon performances generally distinguished by much excellence, both choral and orchestral. In no case did the figure of merit fall below that indicated by the term "good," while in some it was unusually high. As regards the solo vocalists, one disquieting thought suggested itself. We have at present a first-rate leading quartet, but there are few indications, in the second rank, of qualified successors, and the question is sometimes put: "What shall we do when Albani, Patey, Lloyd, and Santley retire and make room for others?" But sufficient unto the day is the evil thereof. A similar question has often been asked before, and we have never yet suffered from a lack of efficient people. No doubt the future will take care of itself again.

#### MR. CROWEST ON ENGLISH OPERA.

WHILE nominally engaged in discussing the National Opera scheme, Mr. F. J. Crowest, in the October number of the *National Review*, has availed himself of the opportunity to promulgate afresh his favourite boycotting theory in a paper of some sixteen pages, which, for confusion of thought, inaccuracy of statement, and mixture of metaphor, cannot be matched outside by the sayings of Sir Boyle Roche. It is not our purpose, however, in the present instance to dissect Mr. Crowest's periods, though that would be a most tempting task. In so far as he is prepared to accord the scheme a general approval and support, we are glad to find ourselves on the side of a writer from whom we have differed in the past, and shall probably differ in the future. Furthermore, we are ready to credit him with perfect sincerity of conviction in all his opinions. But none the less do we feel impelled to protest in the columns of THE MUSICAL TIMES against Mr. Crowest's assumption that he represents the views of a large section of the musical world in this country, and to warn any of our foreign readers against supposing that because the article appears in the *National Review* it reflects a national feeling.

The article opens with a touch of irony—"England has started a musical idea without the aid of outside help or influence! This is refreshing as it is surprising and novel." Taken literally the second sentence is inaccurate. If it is "wrote sarkastic" we fail to see the sting of the remark.

Spontaneous action, continues the writer, in music by Englishmen "must be gratifying even to those who have been accustomed to look forward to, and hope for, the time when she will hold some rightful place in the councils of musical Europe." Why "even"? Surely this section are those who should first welcome an advance in this direction! And the very next sentence says as much.

"Considered merely as a spasmodic art throe, this National Opera idea, so well initiated at the Mansion House meeting recently, must be encouraging to a large section of people of this country who had grown to believe that we took all our musical ideas and methods from our continental neighbours." Mr. Crowest is evidently one of this large section. Our nation's music, he says, is "crippled and neglected," our "satiated aristocracy" insists on indulging "in an excess of voluptuous and sugar-coated Italian melodies." The only remedy for existing evils is for the public at large to "refuse to support foreign opera," not merely Italian, but German, French, and Russian as well. How then, in the name of common sense, are we to reconcile this suggestion with his panegyric in this very article on Wagner—yes, Wagner—as "the only genius for many years," who "would appear to have thought of raising opera out of the dead level into which it has sunk"? But, genius or no genius, we must deny him a hearing; we must proscribe his scores and his theories, not because they are wrong or unsound, but simply and solely because they are the work of a foreigner. The ideal English Opera of the future can only be evolved out of surroundings from which every shred of foreign influence has been eliminated. Now, such a process, we beg leave most respectfully to affirm, is first of all wholly undesirable; secondly, Mr. Crowest's own method of carrying it out would most undoubtedly defeat his own ends, as many of the native scores which he would permit, and even encourages English composers to study, are saturated with foreign influences; and, thirdly, it is, fortunately, impossible.

How far Mr. Crowest carries his pious horror of the foreigner may be judged from the fact that he is disposed to feel a little uneasy about the new scheme because it was hatched "amid the hospitable atmosphere of a naturalised Lord Mayor—who extends to it his ægis," a "mystic atmosphere of civic wine and walnuts." The scheme is vague and hazy, says Mr. Crowest, and before he goes to the length of lending it his "ears and encouragement," it is essential that its aim should be discovered. This, however, does not prevent him from speculating at considerable length on what the promoters have in their minds, or from laboriously demolishing imaginary projects which it is little short of impertinence to ascribe to the committee. "It may be an attempt on the part of the distinguished Belgian who is our Lord Mayor to set up the Netherlands School of Music again! . . . Or, the idea may be one to openly or covertly aid, yet once again, the cause of Italian Opera in England, in which case it is to be earnestly hoped that not a glimmer of success will attend it." One reason which he assigns in justification for this is too curious to be passed over. "English singers never have been, and never will be, able to master the vocal parts of Italian and other operas, written as they are for voices of a calibre different in every way to those indigenous to our soil." Has Mr. Crowest forgotten the achievements of L'Inglesina, or

of Kelly, or of Balfe? Has he listened to Mr. Santley in the "Flying Dutchman" or Mr. Lloyd in the "Preislied" and other Wagnerian excerpts? We think not, or he would not have had the hardihood to put forward such an assertion without qualification. As to the merits and defects of Italian Opera, we see no object in entering into any discussion. We are quite ready, for the sake of argument, to agree with Mr. Crowest that it has seen its day in England; but how far he is qualified to pronounce an opinion on this subject may be gathered from his extraordinary statement that the strength of Italian operas lies in concerted pieces—in other words, in harmony rather than melody. After this we shall be prepared to be told that Brahms's true bent is towards *opéra bouffe*, and that Offenbach's orchestration is more complex than that of Wagner.

It is a relief, however, to learn that Mr. Crowest acquits the promoters of the National Opera scheme of any sinister design in regard to the resuscitation of Italian Opera in England. "The public eye is at length opening lazily, after a profound musical subjection of some two centuries, during which all national musical place and honour—especially as regards opera—have been cast aside to make way for a species of art juggernaut, which has well nigh annihilated every germ of native musical life and tradition." May we be allowed to observe that a juggernaut, with everything cast aside to make way for it, would be an entire novelty, a veritable *oxymoron*, if Mr. Crowest will pardon us for using a foreign word. And yet the metaphor is not inapt, for it accurately reflects the state of mind of the writer and his congeners, the "intelligent folk who could perceive that the overriding of native music and musicians by a foreign element was a national art-mistake." The dominion of Italian Opera has been a serious obstacle in the way of the development of native art, but not in England alone, although the tyranny has lasted longer here than anywhere else. This terrible juggernaut is no longer an engine of dread or destruction. Some of the most musical parts of the kingdom were never subjected to it, and for some time past all that is self-respecting and sound in the musical community has refused to be trampled upon by it any longer. And a juggernaut no longer fulfils the final cause of its being when, as in Mr. Crowest's image, the spectators make way for it to pass but refuse to throw themselves under the wheels.

But even though the Mansion House Committee may have as their aim the furtherance of purely native opera, we must not rush too eagerly after the scheme. "Before seeking to build up a structure of national lyric art, it would be wise to ascertain the country's feeling about it, lest there be produced a something that may prove intolerable." England, Mr. Crowest tells us, has a "rightful claim to some front in the great art march of modern times." But woe betide her if she lays claim to "some front" to which her genius does not entitle her. Vaulting ambition might then o'erleap itself, and—if we may be permitted to imitate Mr. Crowest's imagery—take "some back seat" in the rear of the great art march-past, &c. Many questions must be asked and answered before the English public, in other words, before Mr. Crowest will accord his support to the scheme. "Are English people content to see themselves mirrored in a lyric play? . . . We are a cold-blooded, phlegmatic, dealing with fact, hard-headed people: shall all this be reflected in a musical dress? . . . True English Opera must be more matter-of-fact than the foreign importations we have long been accustomed to, and it will be well to face this from the outset. . . . The English swain does not spend

hours beneath the casement of his adored one, serenading her with his heart's tenderest harmonies. He will not climb balconies to cheat one kiss from her who is the soul of him. No; the romantic Briton, in everyday life, waits at the corner of the street, if he is refused the knocker, and plants his white rose in the bosom of the loved one by the aid of a glimmer from the street lamp. This would not go well to music, and therefore it is that we should well weigh the probabilities of what a really English lyric drama would be before we take leave of the ecstatic, romantic, and tragic extravagancies—frequently absurdities—inseparable from the opera of Italy and other countries." Thus, with pitiless logic, does Mr. Crowest demolish the air-castles built by the promoters of the National Opera scheme. "Intelligent folk" will only "accord their trusty support" to purely native art. But we must be true to ourselves, and in so doing we are bound to produce "something intolerable," yea, verily, something the like of which was never seen on the operatic stage before—the romantic Briton refused the knocker, and patrolling the pavement until he can plant his white rose in the bosom of her who is the soul of him. The dilemma seems hopeless; either the genuine article which is enough to make the angels weep, or the foreign importation which is anathema to Mr. Crowest. A glimmer of hope, however, is vouchsafed in the succeeding paragraph. We are "not a dramatic people. . . We have to grow to regard music as allied to the strong and sublime affections." We are, in fine, in our musical nonage; but in time all will be well "if our training schools and colleges are doing their work." At present "England, as a nation, has little or no notion concerning the construction of an opera." The Briton, even though he be "called to louder than Baal was, would perhaps then refuse to be transported into a region of *melopœia*." He will not lend himself to the illusion necessary to the enjoyment of a play; he "hates deception," and will not tolerate anything that is not a "*boni fide* embodiment of the thought, emotions, and lives of the people wherever the scene be placed." No truculent Nationalist member ever gave a more unprepossessing picture of the brutal Saxon than that penned by Mr. Crowest of the average English opera-goer. Of sentiment, imagination, or sympathy he has not a spark. Dull, stolid, and spiritless, he will recognise no reality in scenes or characters which do not tally with his own sordid experiences. The remarkable thing about this disparaging attitude of Mr. Crowest is that it seems to be compatible with an inordinate esteem for the capacity and achievements of English musicians. The article is a long series of somersaults. What the writer wants, or thinks, or is driving at, is to us an insoluble mystery. "We must have a native opera," he cries; and then in the same breath, "we can't have a native opera, because it would reflect a nation of blockheads." The succeeding portions of this paper are chiefly concerned with a eulogy of the achievements of the English school, and, in particular, of the dramatic talent of Purcell, Arne, Dibdin, Loder, Balfe, Barnett, Bishop, Macfarren, and Wallace. But he has declared that we are an undramatic people; also, that it is impossible to write a good opera unless it mirrors the national temperament. The national temperament is so prosaic that its faithful reproduction is "something intolerable." Ergo, we are driven to conclude either that the national temperament has changed or that Balfe, Barnett, Bishop, and Wallace wrote bad operas. This, however, runs counter to Mr. Crowest's repeatedly expressed panegyrics of the English operatic writers already mentioned. "Our heritage

of native dramatic music is no mean one in quantity or character." Barnett had "real dramatic genius," and his works are distinguished, according to Mr. Crowest, by "masterly instrumentation"; and it is manifest that he sets far more store by "The Bohemian Girl," "Lurline," and "The Talisman," than such German "fripperies" as, say, Goetz's "Taming of the Shrew," or Wagner's "Tristan und Isolde," for Wagner, although he was a genius, was a foreigner, and his works are, therefore, foreign importations, and as such must be banned and boycotted by intelligent folk in this country. With Mr. Crowest's eulogy of Purcell we are quite in accord, though it would be rather difficult to square Purcell's views with those of Mr. Crowest. The very names of his operas, "Dido and Æneas," "King Arthur," "Diocletian," and the "Indian Queen" are far from suggesting the gentleman under the gas-lamp who has been refused the knocker. But the literary parallel with which he has chosen to illustrate his case is of such exquisite infelicity that we cannot refrain from quoting it: "Just as Spenser's 'Faerie Queen' decided whether there was to be such a thing as English poetry or no, so Purcell's dramatic music has always stood a refutation to any doubt concerning England's power in dramatic musical composition." Dan Chaucer then, in spite of Spenser's opinion, is evidently *not* "on fame's eternal bead-roll worthy to be filed"; but it is possible that Mr. Crowest may have evidence to which other students have not access, establishing the painful fact that Chaucer was a foreigner. That he should claim Storace as an English composer is only another example of the inconsistency with which we are confronted at every turn. It is true that Storace is described as such by some writers, but in view of his parentage, his training at Naples, and his association with Mozart, it is indeed strange that Mr. Crowest should exempt him from his boycotting decree. Of Bishop he speaks with enthusiasm, and we are not going to quarrel with him on this score; but in declaring that Bishop "will always be an excellent model for a native lyric style," Mr. Crowest practically negatives the notion that there can be any growth in music. Bishop's choruses, according to Mr. Crowest, will stand the test of comparison with the colossal structures of Handel. But then it is well to bear in mind that Handel was a foreigner.

"With such a list of English composers of dramatic music before us—to say nothing of what Stanford, Sullivan, Goring Thomas, and Mackenzie might do for their country's art—it is irritating indeed to be going out into the wilderness to find some tenth-rate Italian or German composer to write for us an opera, when scarcely a note of this native music has been heard by this generation." Here, at last, we come to a definite suggestion—that we should revive the operas of Loder—whom he presently specifies by name—Balfe, Barnett, Bishop, &c., and unearth those "thousands of scores," . . . "pile upon pile of dramatic music by England's known and unheard composers," which is "lying dormant or withering away somewhere." Let us be up, cries our musical Boyle Roche, and rescue these dormant withering piles, and with them as our basis build up an unadulterated home-brewed structure, which shall strike terror into the heart of the tenth-rate foreigner. Stanford and Sullivan, Goring Thomas and Mackenzie, they too shall join in the apotheosis of the commonplace, the mirroring of the matter-of-fact, the glorification of the grotesque. No more "Canterbury Pilgrims," or "Colombas," or "Nadeshdas," we beg of you, but a good straightforward plot of everyday life, with a city man for the hero and real omnibuses on the stage.



For in this matter the ultimate appeal lies with the public. "It is to the public that we must look . . . When the public adjudicates upon this matter there should be an insistence that the outcome shall be thoroughly representative of the nation—British and nothing else—in music, artists, conductor, and the like." Mark well the logic. The public is to be left to decide, but there must be "an insistence" that the public shall decide in one way and not in another. It is to be at once free and controlled by the intelligent folk of whom Mr. Crowest speaks. "Now we own a Stanford, Mackenzie, and Sullivan—prophets who, so far, have been honoured out of their own country." Has Mr. Crowest attended the two last Birmingham and Leeds Festivals, or witnessed any performances of the "Golden Legend," the "Revenge," or the "Rose of Sharon"? From his advice to the composer of opera we extract the following passages: "The main characteristic of such a work (a native lyric drama) would be a simple grandeur in all respects, and the music of that pure and nervous cast of sentiment which marks the traditional English school":—but how is this to be reconciled with our national temperament as delineated by Mr. Crowest,—cold-blooded, plegmatic, matter-of-fact, undramatic, unromantic? "The composer need never stun the ears, and the less thunder and lightning there is, the smaller will be the ground of complaint for encroaching upon the stage architect's demand. . . . No native composer need descend in his art to compose passages to show off the conceits of singer or instrumentalist, nor need he build up roulades and cadenzas, which can never reach the heart, and which only furnish a vehicle by means of which the vulgar artist wins the applause and the questionable appreciation of his gaping auditors. Again, the public taste has so improved that it will now listen to, and can understand concerted music." The italics are ours. No wonder that Mr. Crowest, while professing to allow the public complete freedom to decide the question of what is, and what is not English opera, is anxious to dictate to it the course it shall take, when its education is still so rudimentary. And then he goes on, "It may occur to some English genius, too, to try an opera with the recitative parts spoken instead of sung." On the contrary, Mr. Crowest ought to be the first to protest against such a foreign importation, the practice being that invariably followed in French *opéra comique*.

Were we not afraid of wearying our readers we should continue this examination of his paper to the bitter end. Enough, however, we think, has been done to illustrate its aggressive insularity, its sounding platitudes, and dictatorial self-assertion. We will content ourselves with one more quotation from the concluding paragraph: "Never were conditions in our own country more favourable than they now are to determine this national music question. The *Berliner Tagblatt*, the *Paris Figaro*, the *Gazetta d'Italia*, too, are laughing at us. Is musical England to stand this?" Whether these papers are or are not indulging in mirth at our expense we are not in a position to state; but if their attention is attracted to Mr. Crowest's paper, explosions of Homeric laughter will inevitably be heard all over the Continent.

CHARLES L. GRAVES.

## THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVI.—HANDEL.

THE family of John Sebastian Bach has been described by his greatest biographer as "purely and thoroughly German." These words apply with hardly less truth to the connections of George Frederic

Handel, and the parallelism extends further than nationality since both masters belonged to what we now call, with the fine distinction exacted by the laws of caste, the lower middle classes. The men of the Bach tribe were mostly good solid burghers, neither "well-born," on the one hand, nor wanting in "respectability," on the other. Thanks to Spitta, we know all about them and have a liking for them and their sturdy virtues. Our knowledge of the Handel stock, however, is less comprehensive and precise. They do not seem to have been a family of musicians like the Bachs, or to have left any footprints on the sands of time that were not obliterated by the next tide. It has simply been ascertained for us that, in the first years of the seventeenth century, one Valentin Haendel, a coppersmith, migrated from Breslau to Halle with his wife, and there established the family to which the great composer, his grandson, belonged.

The Handels (it may be convenient at once to spell their name as Englishmen know it) appear to have been a socially ambitious race. Valentin rose to the rank of a master coppersmith; and his fifth son, George, became a surgeon, having as his master in that science the town barber, whose well-to-do widow he subsequently married. This George Handel was a pushing individual; possibly clever in his profession, and assuredly bent on getting on. At any rate, he made such use of his opportunities that distinction after distinction fell to him, including the supreme one of surgeon to a member of the Royal House of Saxony. Indefatigable German biographers tell us that with the duties of surgeon to Prince August were combined those of valet-de-chambre, but it is hardly to be supposed that George Handel brushed his royal patron's clothes, aired his shirts, and helped him to dress. The functions and designations of people about a German Court are a great mystery, sheltered by which we venture to doubt whether the father of our composer was ever called upon to do anything unbecoming his dignity as a man of science, which would hardly be compromised if, as perhaps was the case, he occasionally discharged the duties of the Prince's chirpologist. This Court official lived many years—thirty-nine, to be exact—with the widow of the town barber, and after her death, though then sixty-one years old, he took another wife in the person of Dorothea Taust, aged thirty-two. Dorothea was the daughter of a clergyman, to whose example and training she appears to have done much credit. If biographers speak the truth, she was the pattern of all virtue, gentle, submissive, pious, and in every way suited to make happy the desolated home of Surgeon George—George the Lucky, as he might well be called. Four children blessed this union, two boys and two girls. Of the boys, one died on the day of his birth; the other, made of sturdier stuff, defied the then existing arrangements for crushing out baby life, and lived on. His name was George Frederic, and upon him, jointly with his half-brother, Carl, a son of the first marriage, old George Handel rested his hopes of a perpetuated name and dignity. George Frederic came into existence on February 23, 1685.

Many things baffle us in this world of mysteries, and one of them is the apparently erratic way in which the gift of genius is distributed. Sometimes we see it a hereditary possession, handed down from father to son, as happened, under more or less modified conditions, with the Bachs; but oftener it surprises by appearing where no circumstances cause us to look for it. Of this Handel's case is a supreme example. We have seen that on his father's side no musical talent had existed, while history is

entirely silent as to any such endowment in the family of his mother.

Yet George Frederic began to show the instinct of music before he came of years to understand what he did. His nursery delight was in toy drums and trumpets, which he banged and blew with a strange effect of unaccustomedness in the staid dwelling of his respectable father. Surgeon George, as may be supposed, dated on the son of his old age, and bore with equanimity the noises of all manner of instruments. There came a time, however, when the fond father began to ask himself whether this childish performance might not have a serious aspect. He had his own plans for the boy's future—plans that contemplated even greater social distinction for the Handel family than he himself had been able to secure. Onward and upward was old George's motto. Who could tell whether there might not be a patent of nobility somewhere in the future for the descendants of the Breslau coppersmith? So George Frederic was destined for the law, and doubtless, the paternal fancy, going forward into years its owner could not hope to see, created a brilliant destiny for the future jurist. Geheimrath von Haendel!—what music in the sound! Assured of such a dignity for his son, the Halle surgeon could go down to his grave and rest there in peace, conscious of a duty well discharged. But the duty must be set about at once, with a first care for the removal of all temptations to any other pursuit than that of the law. Perceiving this, Surgeon George issued an edict against drums and trumpets, and those dangerous toys were incontinently cleared out of the house. The old father was very thorough. Music must be kept from the boy at home, and he must be kept from music abroad. Those were the paternal orders, and we can fancy that the submissive Dorothea shed many a tear while causing them to be obeyed. Mothers being of small account in those days, no biographer has told us what Dorothea Handel thought of all this. Of one thing we may be sure—she felt for her child, though, perhaps, meekly bowing assent when her lord and master, pompously drawing himself up, remarked: "Music is an elegant art and a fine amusement; yet, if considered as an occupation, it has little dignity, having for its subject nothing better than mere pleasure and entertainment." Surgeon George may have thought that all was settled when his orders had been given about the boy. No one would dare to disobey them, and left unfet, the flame of music which had so soon blazed up within his son would die down. But in this he reckoned without the child himself. George Frederic had a will of his own, and was not to be robbed of his favourite amusement without a struggle. The model boy of the "Sandford and Merton" school would have submitted at once, with smug expressions of thankfulness for the wisdom which guided his early steps. Young Handel did nothing of the kind. He was unhappy without music, and music he would have, if not by hook, then by crook. Mainwaring, who published his "Life of Handel" two years after the master's death, and may have had his account at first hand, says: "He had found means to get a little clavichord privately conveyed to a room at the top of the house. To this room he constantly stole when the family was asleep. He had made some progress before music had been prohibited, and by his assiduous practice at the hours of rest, had made such farther advances as, tho' not attended to at that time, were no slight prognostics of his future greatness." All the biographers accept this clavichord story. Fétis puts it thus: "Moved by an irresistible instinct, young Handel, aided by a servant, succeeded in placing a little spinet in an upper room, and, although he

knew not a note of music, persevering night studies, carried on while the family were reposing, enabled him to play upon that instrument." Schœlcher's account runs as follows: "He found means to procure a clavichord, or dumb-spinet (the strings were banded with strips of cloth, to deaden the sound), and to conceal it in a garret whither he went to play when all the household was asleep. This fact, incredible as it may appear, is positively affirmed by Mainwaring, and both Hawkins and Burney also attach credit to it. Although the clavichord was a sort of square box which was placed upon a table, we must at least suppose that either the nurse or the mother of the child was his accomplice, and that he had acquired certain ideas upon the subject before music was forbidden him. However that may have been, Nature is said to have been his first teacher. Without any guidance, finding out everything for himself, and merely by permitting his little fingers to wander over the keyboard, he produced harmonic combinations, and at seven years of age discovered that he knew how to play upon the spinet. If all this be not true, we must recognise in it one of those extraordinary fables in which the poetic imagination of the Middle Ages loved to conceal extraordinary truths." Lastly, Mr. Rockstro, writing in the full light of modern German research, adopts the story. He says: "By means of some friendly help, the nature of which has not transpired, he managed to obtain possession of an old clavichord. This he smuggled into an unoccupied garret constructed in the roof of the house, and here, beneath the storks' nests, he practised at night, when the rest of the family slept." The popular mind has always found some difficulty in accepting the tale, because it seemed to involve a double impossibility—first, smuggling an instrument of the harpichord family into a house without detection; and next playing upon it without being heard. But these difficulties disappear when we know that some spinets of that day were small enough to be carried under the arm, and that the wires were so muffled as to be scarcely audible when struck.

Surgeon George, sleeping the sleep of the just, and, in the garret above him, George Frederic pursuing music with inborn ardour through the hours of darkness! The picture is another illustration of man's impotence when he would turn aside the course of destiny, whose decrees the son began to work out while the father reposed. Of course, the nocturnal studies and their results could not be long concealed. Surgeon George was bound to hear of them, and much depended on the manner in which this should come about. The actual revelation was made under circumstances which believers in a personal Providence might well accept as specially arranged. Its story is as generally accepted by biographers as that of the clavichord, and told, from Mainwaring to Chrysander, with variation of detail only. It appears, according to this combined and accumulated authority, that Surgeon George was one day called upon to attend at the Court of a neighbouring Duke (Saxe-Weissenfels) where music was greatly encouraged. George Frederic, who probably knew of this, wished to accompany his father, but was refused. He did not, however, take the paternal "No" as final. It occurred to the ingenious child's brain that there was a means of almost forcing a "Yes," and so, when the carriage moved off in the slow, lumbering manner of seventeenth century vehicles, George Frederic ran after it. Along the streets of Halle, and out into the country the boy's little legs carried him, he panting, straining, and, no doubt, sobbing while the unconscious father jolted about on his cushions. At the first halting-place, Surgeon George set eyes upon his

indomitable son, standing there hot, panting, and dusty after his long run. Of course an explosion of paternal wrath followed, but not even so gross a case of disobedience could keep the fires of anger burning long. "Since you are here, jump in"—these words or others like them, spoken, perhaps, with ill-concealed admiration for the boy's pluck, ended the struggle, and George Frederic went to Weissenfels. Accounts differ somewhat as to the incidents which took place on his arrival, but it is probable that the boy, necessarily left in some measure to himself, indulged his love for, and interest in, music without stint. We can fancy him roaming over the castle, touching all the instruments to which he could obtain access, associating with the Prince's musicians and being "all ears" at their rehearsals. According to one authority, some of these took the lad into the organ-loft of the chapel, where he was permitted to try his weak fingers on the keys. The Duke chancing to hear, demanded who made such music, whereupon one said "It is the little Handel from Halle." What followed may be told in Mainwaring's words: "After he (the Duke) had seen him and made all the enquiries which it was natural for a man of taste and discernment to make on such an occasion, he told his physician that every father must judge for himself in what manner to dispose of his children, but that, for his own part, he could not but consider it as a sort of crime against the public and posterity to rob the world of such a rising genius. The old Doctor still retained his prepossessions in favour of the Civil Law. Though he was convinced it was almost an act of necessity to yield to his son's inclinations (as it seemed an act of duty to yield to the Prince's advice and authority), yet it was not without the utmost reluctance that he brought himself to this resolution. He was sensible of the Prince's goodness in taking such notice of his son, and giving his opinion concerning the best method of education. But he begged leave humbly to represent to his Highness that though music was an elegant art and a fine amusement . . . whatever degree of eminence his son might arrive at in such a profession, he thought that a much less degree in many others would be preferable. The Prince could not agree with him in his notions of music as a profession, which, he said, were much too low and disparaging, as great excellence in any kind entitled men to great honour. And as to profit, he observed how much more likely he would be to succeed, if suffered to pursue the path that nature and Providence seemed to have marked out for him, than if he was forced into another track to which he had no such bias, nay, to which he had a direct aversion. He concluded with saying that he was far from recommending the study of music in exclusion of the languages or of the civil law, provided it was possible to reconcile them together. What he wished was that all of them might have fair play, that no violence might be used, but the boy be left at liberty to follow the natural bent of his faculties, whatever that might be. . . . The issue of their debate was this—not only a toleration was obtained for music, but consent for a master to be employed, who should forward and assist him in his advances on his return to Halle. At his departure from Weissenfels the Prince filled his pockets with money, and told him with a smile that, if he minded his studies, no encouragement should be wanting." The fulness with which Mainwaring reports the momentous interview which decided George Frederic's fate makes it reasonable to suppose that he had the particulars from Handel himself, who was present throughout, and drank in every word. Taking the account as authentic, therefore, we see how much of gratitude is due to the Duke of Saxe-Weissenfels

for his interference, and the judicious manner in which his influence was exerted to turn the father from an unwise course. Counsel from a less exalted quarter would, no doubt, have been spurned by Surgeon George, but he could not resist a reigning Duke and a patron. At the touch of royalty the edifice of the old man's fancy melted away, and George Frederic came back from that most fortunate journey to Weissenfels free to make of himself what he could—free, also, to tell his father all about the spinet in the garret, and thus explain the secret of the ability which had charmed the ears of their friend at Court.

The immediate result of George Frederic's visit to Weissenfels was his entry upon a course of musical study under Zackau, organist of one of the Halle churches, and a musician of respectable attainments. But, in accordance with the plan sketched out by the Duke, young Handel laboured hard at the acquirement of general knowledge. There was still a possibility—visible to the father, if not to the son—that he would go over to jurisprudence, and no stone should be left unturned in preparation for that much desired event. In all branches of learning, it is said, the child made great progress, but advancement in music seemed to be made instinctively, under his master's zealous guidance. Zackau was not a genius himself; he was, in fact, nothing better than a studious, plodding German *Capellmeister*, who accumulated vast stores of technical knowledge and never knew how to turn them to best account. To his credit it must be said, however, that he discerned the qualities of Surgeon George's little son, and laid himself out earnestly for their development. He taught the boy to play upon the organ and harpsichord with astonishing skill, and put him through a regular course of instruction in harmony and composition. But let us hear Mainwaring on this matter: "Handel pleased him (Zackau) so much that he never thought he could do enough for him. The first object of his attention was to ground him thoroughly in the principles of harmony. His next care was to cultivate his imagination and form his taste. He had a large collection of Italian as well as German music: he showed him the different styles of different nations; the excellencies and defects of each particular author, and, that he might equally advance in the practical part, he frequently gave him subjects to work, and made him copy, and play, and compose in his stead. Thus he had more exercise and more experience than usually falls to the share of any learner at his years. Zackau was proud of a pupil who already began to attract the attention of persons who lived near Halle, or resorted thither from distant quarters. And he was glad of an assistant who, by his uncommon talents, was capable of supplying his place whenever he had an inclination to be absent, as he often was, from his love of company and a cheerful glass. It may seem strange to talk of an assistant at seven years of age, for he could not be more, if, indeed, he was quite so much when first he was committed to the care of this person. But it will appear much stranger that, by the time he was nine, he began to compose the church service for voices and instruments, and, from that time, actually did compose a service every week for three years successively." The "church service" referred to by Handel's earliest biographer is described by later writers as sometimes a church cantata, sometimes a sonata, or a composition for the organ, or an exercise on a *canto fermo*. We may take it that little Handel was kept hard at work, and that his genius, even at so early an age, produced astonishing results. Unhappily, no examples of the child's precocity remain to us. Burney speaks of a

volume containing six Sonatas for two oboes and bass, which were brought to England by Lord Polworth, given to Wiedemann, an eminent flautist of the period, and shown by him to Handel, then a resident in this country. The master identified the works at once, and said: "I used to write like a devil in those days, and chiefly for the hautbois, which was my favourite instrument." This volume was seen by Burney in the royal library, but has since disappeared, Mr. Rockstro having vainly searched for it at Buckingham Palace. Another volume, containing a large number of transcriptions, is also known to have been brought to this country, and can be traced to the possession of a Lady Rivers in 1799. What has become of it since nobody can discover.

At the end of three years Zackau found out that his young pupil knew as much as he did himself, and, if some authorities may be credited, George Frederic knew well that Zackau had nothing more to teach. Handel's latest English biographer, Rockstro, has it that it was the boy who suggested the next step—namely, his removal to Berlin, where, of course, larger educational opportunities were available. The point is not of much importance, but we need not give Zackau's pupil credit for more knowledge than he possessed, and it does seem unlikely that George Frederic, who, in 1695, was but ten years old, could have formed any opinion about Berlin as a place of study. Mainwaring states that the decision to send him thither was arrived at after consultation, while Schœlcher mentions that the step was taken on the advice of Zackau. Either of these assertions is more probable than that the boy himself had anything to do with it. There is some reason to believe that Surgeon George gave his consent unwillingly. In his heart of hearts he still clung to the idea of a lawyer's son. The robe of the advocate remained, in his view, the true garment of honour. But the old man, though reluctant, was not obstinate, and in 1695 his wonderful boy was permitted to set out for the capital of the Brandenburg Electorate, thus entering definitely upon a musical career. One thinks of the aged father with some pity, as he saw the fading of the visions he had fondly called up, and bethought him that the hope of his declining years, instead of an honourable and dignified profession, had chosen one held by the world in little esteem. He did not, probably, comprehend the fact that nobody had any real choice in the matter. Music had marked George Frederic for her own. He was her bounden servant, and nothing could prevent the discharge of his obligation.

The choice of Berlin as the scene of young Handel's further development was undoubtedly wise, that city being then a great musical centre, thanks to the encouragement given to the art by the Elector and Electress—afterwards the first King and Queen of Prussia. Towards Berlin, musical artists set their faces from all parts of Europe, assured of encouragement and support. Our eleven-year-old boy found himself, therefore, in good company on arriving. Mainwaring states that he had a "friend and relation" at the Court of the Elector; but, whether or no, the prodigy from Halle had small difficulty in attracting notice within the Elector's musical circle, and even from the Elector himself. "Thus much is certain," writes Mainwaring, "that the little stranger had not been long at court before his abilities became known to the King, who frequently sent for him and made him large presents. Indeed, his Majesty, convinced of his singular endowments, and unwilling to lose the opportunity of patronising so rare a genius, had conceived a design of cultivating it at his own expense. His intention was to send him to Italy, where he might

be formed under the best masters, and have opportunities of hearing and seeing all that was excellent in the kind." This purpose, as will more fully appear presently, was never carried out; but the Elector's intention shows how deep an impression the child's genius had made, and how likely it was that its effect upon men more competent to judge than a mere amateur would be even greater. Details of what transpired during George Frederic's residence in Berlin are, unfortunately, very meagre, but, such as they are, they have an interest which entitles them to fuller notice than is possible within the limits of the present paper.

(To be continued.)

## THE MUSIC OF ANCIENT ROME AND ITS OPPOSITION.

By J. F. ROWBOTHAM.

THERE is a law of nature which brings periodically into contact the large with the small, the supremely great with the supremely diminutive. In this way fortune has at last brought ancient Rome into collision with a journalist—two extremes of fancy, beyond which the mind is unable to travel either way. It may be safely asserted that Rome will survive the shock, although it can derive but little honour from so grotesque an encounter. The immediate cause which precipitated the collision was my recent essay on "The Early History of the Organ," with its numerous allusions to ancient Roman music. A writer in a contemporary of ours has taken these latter most unkindly, and indeed has intimated that he considers them a sort of personal insult to himself. He has passed through life hitherto, it appears, oblivious that ancient Rome once existed, and totally unconscious that any music was to be found therein. His surprise is therefore extreme to be told otherwise, and vents itself in a multitude of words.

His criticism of my essay takes the form of an earnest appeal for information. All is dark to him, he confesses, but he is very willing to grope his way about as best he may, if I will only start him in the right direction. He says I shall reveal "a new world" to his gaze if I will answer him certain questions which he indicates. "Mr. Rowbotham," he remarks, "is an excellent classical scholar. I," he adds, though not in so many words, "am not. I know nothing about the classics. I know nothing about ancient music. But I am very anxious to know. Will Mr. Rowbotham be so kind?" The task of helping those desirous to learn is always a pleasing one, more especially when they are so frank and ingenuous as is my kindly critic, who, by the bye, loads me with compliments on "the painstaking research" I have displayed in the essay at large, and only withholds them when my information has not been sufficiently full to please him. These compliments, unfortunately, I cannot reckon at a very high value, as the next minute he honestly confesses that he knows nothing at all about the subject.

Nero's musical ability is the first thing that troubles him. He cannot understand how such a tyrant could have been a good musician. The old saying, "Nero fiddled, while Rome burnt," he is very much dissatisfied with. He thinks there is a mistake somewhere, and that it ought rather to run, "Nero burnt, while Rome fiddled"; as, by this means, the unpleasant ascription of any musical ability to that monarch can be entirely got over. If I will but grant him this as the correct reading, he defies me to prove that Nero knew one note from another.



He next asks me urgently to reply to the four following questions:—

1. "In what sense did a Roman pantomime answer to a modern opera or melodrama?"
2. "What was the 'orchestra' used in Rome?"
3. "Of how many instruments did it consist, and of what *genre* were they?"
4. "What sort of a 'full band' was it in which Nero wanted the organ to take its place?"

The information he requires on all these points is to be so very exact that, not content with my naming the classical authors where it is to be found, he earnestly entreats me to give him "the chapter and also the verse." My friend evidently imagines that the classics are divided into chapters and verses like the Bible. But let me tell him that is not so. He knows no classics, it is true, but the merest schoolboy could have told him that the classics have their chapters, but no verses—none whatever.

The points above enumerated are those which will reveal "a new world" to my critic's gaze. It seems somewhat selfish, perhaps, that so much time and space should be devoted to dispelling the ignorance of one man; but the thirst for information is always a laudable one, and when the case is so desperate as that of my critic's, it must, at all costs, be satisfied.

First, as to the Nero difficulty. I will freely grant that my critic has made a very happy inversion of the old adage when he phrases it "Nero burnt, while Rome fiddled." I commend his ingenuity. But if he thinks he has at all shaken my historical accuracy thereby, I must tell him flatly that he is much mistaken. He knows no other passage bearing on the question than this old adage. I know several. Nero sang in the presence of thousands of spectators at the great theatre of Naples in the third year of his reign. From Naples he went to Greece, and sang at the principal theatres there. He entered into public competition with all comers at the Grecian games, of which there were four in number, the Isthmian, the Pythian, the Olympian, the Nemean, and several times received the prize (the above facts can all be found in the 20th chapter of Suetonius—there are no verses). Nero's favourite parts which he assumed as a singer were those of Orestes, Canace, Edipus, Hercules Furens (his assumptions of these are described in the 21st chapter of Suetonius, and also in the Greek historian, Dion Cassius). Nero's diligence in improving his voice was so great that he had a singing-master or voice-trainer almost always by his side, one of whose duties was to observe the state of the atmosphere, for fear the delicate throat of the great amateur might suffer from a chill. With this singing-master he would also sit up till late in the night, practising his arias and roudales against the following day (Suetonius, chapter 20). Nero slept with plates of lead on his breast, to correct unsteadiness of breathing, and give him the power of sustaining his notes in equal volume (Suetonius, chapter 25). He would also abstain from food for days together, in order to benefit his voice; often denying himself fruit and sweet pastry, which are known to be prejudicial to singing. He could play the flute with the best players of his day, and was no mean performer on the trumpet (Suetonius again, and the chapter before last). He could play the lyre to perfection. He could likewise play the pandura—an instrument, I will be bound, my critic has never heard of in his life before. These facts, and a great many more which I have not the patience to put down, my friend will read in Suetonius, Dion Cassius, Lucian, Philostratus, Tacitus, Seneca, and Petronius, where he will be good enough to find the chapters and verses himself, for I have done enough for him.

Next to answer his four categorical questions.

Question 1. "In what sense did a Roman pantomime answer to a modern opera or melodrama?" In the sense that it was a musical play. Referring to my own words, I find that my critic has altered them considerably in his quotation, probably with a view of obtaining greater exactitude of reply. What I wrote was "The pantomime answered *very much* to what operas or melodramas do with us." There is a difference, and a considerable one. I made the comparison quite general; he makes it terribly particular. But no doubt he imagines it is all the same. For his benefit, then, and to show him what a pantomime really was, I cannot do better than translate the description of one from a Latin author. It is from Apuleius's "Golden Ass," and is inserted here for his special edification. "At the sound of the trumpets, the curtain rolled down" (another surprise for my friend. No doubt he will think it ought to have drawn up. But the chapter is the 29th in Apuleius—once more there are no verses), "and the stage was revealed to the eyes of the spectators. The scene was a wooden mountain, and a very high one, planted with shrubberies and green trees, from its top a fountain flowing, and real water was trickling down the side. A few kids were cropping the herbage, and a youth was shepherding them, dressed in the Phrygian style, with a golden diadem on his head. A beautiful boy was also on the stage, whom we knew to be Mercury from the little golden wings among his yellow hair, and the caduceus which he carried. He ran with a dancing step, and, carrying in his right hand an apple stuck with spangles, offered it to the shepherd, whose name was Paris, and announced to him in signs that Jupiter had entrusted him with the task of deciding who was the most beautiful of the goddesses, and that the apple was to be the prize of beauty. On his departure a girl of noble countenance entered, with sceptre and crown. This was Juno. Then another, who was Minerva, as her helmet told us. And yet another, who we knew was Venus. Her complexion was white and delicate, and she was lovely to look upon. And now the virgins, their attendants, came dancing in; but Juno was attended by Castor and Pollux, and by a band of stately matrons. Juno, to the modulations of the music, promised the shepherd that she would bestow such and such on him if he adjudged her the prize of beauty. Next came Minerva, making promises likewise; but two boys, Terror and Fear, danced with drawn swords around her, clashing their arms; and since it was renown in war which she promised, the pipes struck up the Dorian Mode, tantiveying in the manner of trumpets. And next came Venus sweetly smiling, amid the applause of all the spectators, and surrounded by a crowd of tender little girl-boys; and you would have thought them real Cupids, with their smooth fair faces, and little wings, and tiny arrows. They bore shining torches before Venus, as if she were going to consecrate a marriage. And virgins too in troops came dancing—the lovely Graces and the rosy Hours, scattering flowers and garlands, and soothing the queen of pleasure with the tresses of the Spring. Now then the flutes pealed out, and with a florid Lydian strain they charm the souls of the spectators, while Venus begins to step to Paris. The graceful undulations of her form, the flowing of her shape, the arching of her neck, and all in time to the delicate warbling of the flutes—can you wonder that the apple was her easy prize?" (Apuleius, chapters 29 and 30). Let us imagine a one-act opera, entitled "The prize of beauty, or the contest of the goddesses"; and a modern librettist would probably produce something very similar.

During the whole of the pantomime there was continuous music from first to last. The actors themselves, curiously enough, took no part in the singing—their action was dumb show (for these statements, apply to Calliachus, *De Ludis Scenicis* II., 754). The music was furnished by a chorus of singers and a band of instrumentalists standing on the stage, who were supplemented by a second band stationed in the orchestra (Calliachus again). While the chorus sang and the band played, the theme of the song being the narrative of the pantomime, the actors carried on their motions and gestures, endeavouring to express thereby the action of the narrative which the chorus was singing (Cassiodorus, I., Var. E., 51). The pantomimes were got up on the most stupendous scale. There were sometimes more people on the stage than in the theatre itself; for, what with the immense pageants of actors, and the great choruses of singers and instrumentalists, the stage was full (Seneca's 84th Epistle—unfortunately there are not even chapters in this Epistle, much less verses.) "The passages are full of singers," says an eye-witness, "the orchestra is thronged with trumpets, and every kind of pipe and musical instrument peals from the stage" (Seneca again, who saw with his own eyes the "new world" of which my illustrious critic utterly doubts the existence). No music in ancient Rome? Why, the idea is a monstrous one, and could only be the offspring of the most profound and benighted ignorance.

If my friend wants any more about the pantomimes—of which he first denies the existence and then asks me what they were—I can give it him. The pantomimes had overtures exactly as our operas have; they had instrumental interludes during pauses in the singing; and, finally, when they were of more than one act, they had *entr'actes*. For these facts he may look in Donatus, if he knows who Donatus is, and has anybody among his acquaintances who can translate the Latin.

Question 2. "What was the 'orchestra' used in Rome?" My friend deals with the orchestra as he deals with the pantomime. He begins by denying there was any orchestra at all, and then—suddenly assuming its existence—asks me if I can tell him something about it. The orchestra used in Rome consisted of lyres, flutes, pipes, trumpets, gongs, castanets, and cymbals. This is the statement of Calliachus, *De Ludis Scenicis* II.; Cassiodorus, *De Musica*; Calliachus, *Ad Nonnium*; Cælius; Salmassius; and Isidore, *Origines* III. I dislike being pedantic, but my excellent friend compels me, for the moment, to be so. "The lyres were of immense size and enormous power," says Calliachus, who particularly describes them. The flutes resembled in outward appearance a flageolet, being held in the same manner to the mouth. The pipes were bound with brass, were exceedingly powerful in tone, and were said, in the words of a Roman poet, to be "the rivals of the trumpet." The gongs were made of brass or copper, but afterwards of silver, and gave a rich sonorous sound when struck. "They clashed most pleasantly," says Cassiodorus, who, among others, describes their sound minutely. The castanets and cymbals I need not particularly allude to; but my enquiring friend can find a full account of them in Cælius, folio 1049, and Calliachus, *Ad Nonnium*, 18.

Question 3. "Of how many instruments did the orchestra consist, and of what *genre* were they?" My excellent friend knows nothing about Latin, but he surely knows a little about arithmetic. I have given him the instruments. Let him count them himself. "Of what *genre* were they?" Plainly enough—stringed instruments, wind instruments, and instruments of percussion. I hope this will be intelligible to my excellent friend.

Question 4. "What sort of a 'full band' was it, in which Nero wanted the organ to take its place?" "What sort of a full band?" Why, it was this sort of a full band—to use his uncouth way of putting it. It was the Roman orchestra, which I have lately described, on the large scale which Seneca, an eye-witness and frequent visitor to the theatres, has reported to us; when, what with the immense pageants of actors and the great choruses of singers and instrumentalists, the stage was full. "The passages were full of singers," he says, "the orchestra was thronged with trumpets, and every kind of pipe and musical instrument pealed from the stage."

This was "the sort of a full band." And now, having answered my excellent friend his very last question, I wish him adieu. I should strongly advise him not to write on any subject connected with music for the future, and particularly to leave Rome alone. But if he still desires to limp behind me, with a view of obtaining some stray crumbs of information, he had better take the remaining parts of my essay on "The Early History of the Organ," and go over them word by word. The authorities on which it is written are open to all men to read, and I have the greatest pleasure in furnishing him with the following list:—Constantine Porphyrogenitus, John Cantacuzene, Ammianus Marcellinus, Nicetas Choniates, Seneca, Tertullian, Juvenal, Theophanes, Photius, Joannes Malalas, Procopius, Theophylactus, Siebertus Havercampus, Zosimus, Monachus Sangalliensis, Monachus Engolismensis, Annales Mettenses, Adhelmus, and Eginhardus.

IN Sir John Stainer's Report on the Musical Departments in Training Colleges, recently issued, he especially dwells upon the increasing number of students who are prepared to play an instrument, the growth of really able female pianists being a highly interesting feature. Now, much as all music-lovers may rejoice at this proof of the rapid spread of the art, serious thinkers upon the subject might anxiously inquire whether there is not a great danger of the supply far exceeding the demand, presuming that all these young musicians hope to live solely by the exercise of their art, either as teachers or performers. Happily, however, there are now many situations where such an accomplishment may prove of the utmost value, and materially strengthen the claims of those who might otherwise find much difficulty in obtaining and retaining remunerative employment. The writer of the official Report, foreseeing this, speaks of "that most useful class, the schoolmaster-organist," and truly says that either ladies or gentlemen who keep scholastic establishments, and are good musicians, would be invaluable as performers or choir-trainers in a church or chapel with which they might be officially or otherwise connected. We would, however, go beyond this, and affirm that evidences of the desirability of the possession of musical powers in many positions of life are before us every day, as one example of which we quote the following advertisement, which lately appeared:—"To Vocalists.—Wanted, a good Reader to act as Nurse. Must be able to take a leading part in anthems, glees, &c. Salary, £30 a year, paid monthly, with board, lodging, washing, and two dresses annually." Of course there are many vocalists who are not nurses, and many nurses who are not vocalists; but we only refer to this in proof of our assertion that musical acquirements in the present day may often aid those who are seeking positions quite apart from the art. Within our own experience we could instance a lady who most ably

fulfilled the duties of Secretary at a large boarding-house; and, to the delight of all the inmates, during the evening not only accompanied at sight any one who wished to sing, but occasionally played solos with much refinement and expression. Her services as Secretary were, we can truthfully state, fully appreciated; but that her musical talents cemented even more firmly her position in the establishment can scarcely be questioned.

READERS of the Reviews for October can hardly fail to have been struck by the unprecedentedly large proportion of musical articles. Dr. Stanford contributes a notice of Dr. Parry's "Judith" to the *Fortnightly*, Mr. Crowest discusses English Opera in the *National Review*, and Mr. J. F. Rowbotham falls foul of Wagner in the *Nineteenth Century*. Mr. Rowbotham's article is written in a style which affords an agreeable contrast to the shambling periods of many writers on musical subjects, but without wishing to pose as champions of Wagnerism, we are forced to pronounce that Mr. Rowbotham's indictment and conclusions are unsupported by the hard facts of the case. It is, to say the least of it, premature to declare that the "Wagner bubble" has burst, in the face of the unprecedented enthusiasm evinced at the recent Bayreuth Festival, and the solid success achieved by German Opera in New York. The issue is confused by the claims of those enraged Wagnerites who claim for the man and the critic the same degree of admiration that is freely accorded to the composer. This claim no sane person will ever admit. The recently published Wagner-Liszt correspondence is not calculated to hasten the apotheosis of the former in the minds of those who set store by the manly virtues. The character that emerges with credit is that of Liszt, not Wagner. Credit, indeed! Was there ever so unblushing a begging-letter writer, so fretful or exacting a correspondent as the author of "Lohengrin"? Then, again, Mr. Rowbotham has not much difficulty in exposing the absurdities and crudities of the philosophy which Wagner evolved from his misconception of Schopenhauer, or in poking fun at his poetry. But the kernel of the matter he leaves untouched. His title, quoted above, begs the question. The aggressive and fanatic Wagnerites may have dwindled in numbers, but the admirers of his music have incontestably increased and are still increasing.

At a time when public attention has been drawn, by a highly-placed musician in a high-class periodical, to the manifold short-comings and wickednesses of the English musical press, it is comforting to know, on the authority of our American correspondent, that there are critics across the Atlantic who do good, and have their worth in that respect fully recognised. It appears that the managers of the Worcester (Mass.) Musical Festival are not uniformly happy in selecting works for performance. Their default, we take it, has been pointed out on several occasions, but with mildness and in a half-hearted sort of way. "This year," writes our correspondent, "the criticisms were both more general and more outspoken, with the result that a local controversy was provoked from which reforms are to be hoped in the future." Here is a two-fold lesson. First, that criticisms should be outspoken. Strange as it may appear to some people, musical critics have within them the "milk of human kindness" and often shrink from uttering words which, however wholesome, would be disagreeable to others. But this is a weakness. Their duty is to be "outspoken," declaring their opinion with firmness and directness, which need never be inconsistent with

courtesy. We get from the New England Worcester an example of the futility of beating about the bush and the usefulness of speaking out. The second lesson is that much good can be done to musical festivals by critics who are independent of local considerations and influences. Worcester will benefit by the "reviewers of the New York and Boston newspapers." In like manner has many an English festival gained by the advice of critics from London. It cannot be said, however, that they get many thanks. As a rule, the local journals blaze up, and wax very hot in out-pouring sneers upon the "arrogant cockneys." But no matter, so long as London outspokenness excites a healthy local controversy.

DR. A. C. MACKENZIE has been requested by the Council of the Senate of Cambridge University to sanction an application by that body for a grace conferring upon him the honorary degree of Doctor in Music. This news will not surprise the public since it was certain to come sooner or later. No English University, having the power to confer musical degrees, could afford long to overlook the claims of a composer so able as Dr. Mackenzie, or those of a Professor whom his colleagues have elevated to the rank of Principal of the Royal Academy of Music. It was natural that the University of St. Andrew's should take the lead in conferring honorary distinction upon a Scottish musician, and it will be equally natural if Oxford should follow the course taken by Cambridge, and thus give to the writer of the "Rose of Sharon" a three-fold dignity. It would be superfluous to insist upon the fact that Dr. Mackenzie deserves all. His eminent ability, the single-mindedness of his public life, and the pure devotion with which he follows his art have long been recognised as worthy of honour. There can be no doubt that the Cambridge Senate will sanction the grace with unanimity, and feel proud to associate the name of Dr. Mackenzie with their ancient University. In conferring this distinction they themselves receive one.

So little is known in this country of the condition of music in Scandinavia that the fact of a musical newspaper being published in Denmark will probably surprise many of our readers. An enterprising publisher, Herr Henrik Hennings of Copenhagen, has just started a weekly journal, under the title of *Reform*, of which the second number lies before us. It is devoted to the theatre as well as to music. Nearly half the paper is occupied by a long article by Karl Gjellerup, entitled "The one thing needful," which is an earnest appeal for the production of Wagner's later works at Copenhagen. In addition to a considerable number of items of chiefly local interest, the paper also gives an account of a young Danish lady violinist, Fröken Frida Schytte, seventeen years of age, who has been studying under Massart at Paris, and from whom great things are expected. The *Reform* is excellently printed, and, in the interests of music in the north of Europe, we heartily wish the new comer long life and prosperity.

FOR the opening of the Shaftesbury Theatre, the play of "As you like it" was selected, and the music chosen, and the manner of its performance, indicated a peculiarity of taste which was neither reverent nor appropriate. The play began with Spoforth's "Hail, smiling morn," and, besides the usual songs by Dr. Arne, there was introduced, without rhyme or reason, one of his glees—"Which is the properest day to drink"—the nearest approach to a composition in the species of the "catch" that

could probably be found. Bishop's "Foresters sound," and "What shall he have that killed the deer," the last-named only connected with the plot, were also given in the course of the play. The music, happily enough, was the feature of the performance, therefore the performance itself, considering the character of the music, is not likely to advance Shakespeare in public estimation, for "As you like it" was given in a sort of "go as you please" fashion.

THE Glasgow Exhibition has been a great success. There will be a large surplus of money. It has been proposed to devote that surplus to the advancement of art in Glasgow. This has been interpreted by many to mean the establishment of a picture gallery. Now as the attractive character of the music at the Exhibition has helped to make this surplus, the musicians of Glasgow are naturally anxious that at least a portion should be utilised for the purpose of establishing a Scottish Academy of Music in the City of the West. A little earnest and united effort on the part of those interested in the progress of music will doubtless effect the desired object. Scotland has already shown that painting is not the only art which might with advantage be successfully cultivated on its own ground. Now is the time for music.

#### BRISTOL MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE capital city of the West celebrated its sixth Triennial Musical Festival on the 16th ult. and three following days. For the due success of this event the usual preparations were made on an adequate scale. As from the beginning in 1873, the Committee engaged the services of Sir Charles Hallé and his Manchester orchestra; a local chorus was trained by Mr. D. W. Rootham, and the following solo vocalists were secured:—Mesdames Albani, Anna Williams, Belle Cole, Trebelli, and Patey; Messrs. Lloyd, Banks, Watkin Mills, Worlock, and Santley, all of whom, with the exception of Madame Trebelli, absent through illness, made their appearance. I may say at once that the executive resources of the Festival were quite adequate. Though somewhat too loud in accompaniment, the orchestra did its independent work admirably; and the chorus, if not powerful, claimed credit for refinement, accuracy, and spirit to an unusual extent. Sir Charles Hallé, as Conductor, made few mistakes, while the soloists were heard at their best. So far, all was well. Bristol has never distinguished itself in the matter of new works, and, on this occasion, the Committee resolved to produce none at all. Concerning the wisdom of their course it is hard for a stranger to speak. In order to do so with any pretension to authority, one must have knowledge about the desires and taste of the local public, such as the Committee may be assumed to possess. I do not, therefore, question the managers' decision, however much, personally, I may have wished for the interest of a novelty. That an excellent choice was made from the existing *répertoire* no one will care to deny. It embraced things familiar and unfamiliar, English and foreign, classical and modern, all in fair proportion, and, generally speaking, with due regard to a representative capacity. Even thus far all was well. Programme and executants stood on an equal footing of suitability to the occasion. Yet, as will appear in due course, the result was not uniformly happy.

The Festival began on Tuesday morning, the 16th ult., with Mendelssohn's "Elijah," and that familiar work, its solos sung by Madame Albani, Miss Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, assisted by Madame Goodwin, Madame Bailey, Mr. Banks, and Mr. Worlock, was rendered in a successful manner. On the orchestra nothing excited disquiet. The soloists were "safe," the band and chorus on sure ground, and only on looking round the auditorium did disheartening symptoms appear. There were vastly more empty places than one cared to

see or than one could explain without assuming, against all evidence, that Mendelssohn's masterpiece had suddenly gone down in favour. "Elijah" is looked at on these occasions as a certain attraction, what, then, meant the ugly gaps in the audience? This was the question which many people, anxious for the success of the Festival, put to themselves dubiously. The evening Concert, at which a miscellaneous selection was performed, proved even more disheartening on the score of public patronage. This time there was, in some parts, a truly "beggarly array of empty benches," although the first Act of Gluck's unfamiliar "Iphigenia in Tauris" was performed, although Madame Albani sang, and Sir Charles Hallé's band played orchestral works by Beethoven ("Festival" Overture), Liszt ("Les Préludes"), Dvorák (Two "Legends"), and Mendelssohn ("Ruy Blas"). Onlookers not behind the scenes then began to suspect the existence of some special reason having little to do with the music and its performance. As regards the Concert itself, there is little that need be said. The Gluck selection, though very interesting to musicians, who seldom enjoy an opportunity of hearing the old master's music, appeared to make but little impression upon the audience generally. It was received without a welcome, there being, apparently, no perception of its significance in the development of modern art, and but little appreciation of its manifold, though sedate, not to say severe, beauties. The solos were taken by Madame Albani, Miss Marie Gane, Mr. Watkin Mills, and Mr. W. Thomas, the lion's share falling to the *prima donna*, who gave the dramatic music of *Iphigenia*, and sang the beautiful air "O thou, that once my life didst save," in such a manner that her appearance in the part on the stage would be welcomed with unaccustomed anticipation of a special success. Mr. Watkin Mills, as the *King of Tauris*, seemed ill at ease, and made less effect in "Foreboding fears." The instrumental selections of the evening comprised, besides those already named, Schumann's Pianoforte Concerto, played in his usual clear and artistic style by Sir Charles Hallé. Songs were sung by Madame Albani, Madame Belle Cole, Mr. Banks, and Mr. Watkin Mills, into the details of which it is quite needless to enter.

The second day's work opened with Cherubini's Mass in C, usually known as No. 4, and Dr. Mackenzie's "Rose of Sharon," then performed in Bristol, if I mistake not, for the first time. Nevertheless, the attendance was again unsatisfactory. Of those that were present it is impossible to speak without admiration of the patient interest they showed in the works set before them. The Mass occupied over an hour, and then, after an interval, came an Oratorio which is itself quite enough; but the Bristol amateurs sat out both, and maintained their attentive attitude to the very last. This says much for their intelligent appreciation of the "Rose of Sharon"; much, also, for the strength of the interest which that work is able to excite. Dr. Mackenzie, as thus represented, certainly won a triumph at Bristol, and may congratulate himself upon a valuable assurance of sustained life for his interesting and beautiful piece. Something of the good fortune enjoyed by the "Rose of Sharon" should be set down to a capital performance, in which all divisions of the executive force gained honour. The excellence of Madame Albani as the *Sulamite*—she never sang better—of Mr. Lloyd as the *Beloved*, and of Mr. Santley as *Solomon*, will be assumed on the strength of previous successes. Enough if I say that they gave unlimited satisfaction. The contralto solos were entrusted to Madame Belle Cole, who was not satisfactory, but may hardly therefore be blamed, since she undertook, at short notice, a task in the first instance assigned to Madame Trebelli. All praise was due to the orchestra, by whom the instrumental movements were given with grace, refinement, and expressive power, but the chorus deserved even more credit, if possible. Better singing of the elaborate choral music I have not heard, setting aside a certain lack of strength. Mr. Rootham's people, in point of fact, established their right, by this performance, to a place among the best choruses in England. Cherubini's Mass, so full of beauty, and so rich in delight to those who hear with cultured ears, went equally well, and excited, as always under such conditions, unrestrained admiration. To sum up, this morning's work was of true Festival rank and character, giving no cause



for any feeling save pride and admiration. It should have been witnessed by a crowded audience. By far too many of the local amateurs stayed away in the evening, when it became necessary to make the Hall look respectable by a plentiful scattering of "paper." This was hardly expected, the assumption being that the "Romeo and Juliet" of Berlioz, if only on the strength of his "Faust," which is well known in Bristol, would prove an attraction. But, no; pipe as the Committee would the public declined to dance. Madame Belle Cole, Mr. Banks, and Mr. Watkin Mills took the solos in the French composer's "Dramatic" Symphony, and the chorus again won golden opinions, especially in the dainty music of the earlier sections; but this was pre-eminently an opportunity for Sir Charles Hallé's orchestra, and right good use they made of it, playing throughout with a delicacy, precision, and perfection of *ensemble* that left very little to desire. It was evident that the orchestra knew the work well, and had performed it many times together. The famous "Love Scene" and the "Queen Mab" Scherzo, even as they most severely tested the players, so did they call forth the greatest admiration. With regard to the work as a whole, it is a question whether the noisy and heavy concluding part does not form an obstacle in the way of public favour, and were I not averse, on principle, to mutilation, I should distinctly recommend that it be omitted in performance. The audience were somewhat apathetic throughout "Romeo and Juliet," their only approach to a demonstration being made after the instrumental numbers above-named. The second part of this Concert was taken up by a miscellaneous selection comprising several for orchestra—the "Euryanthe" Overture, the Ballet music from Gounod's "Polyeucte," which seemed to be much enjoyed, and Wagner's "Homage March." A few operatic airs that need not detain us were also included.

The largest audience of the week gathered on Thursday morning, when Mendelssohn's "Walpurgis Night" and Sullivan's "Golden Legend" were performed. Then, and only then, did Colston Hall put on a really Festival appearance. All its seats were occupied, and the depressing influence of empty places was entirely unfelt. For this the Committee had to thank the "Golden Legend," that unfeeling "draw," especially as Mendelssohn's work seemed to attract little attention, and a considerable number of ticket-holders did not care to take their seats till the "Walpurgis Night" was drawing to a close. Nevertheless, Mendelssohn's music was finely performed, Mr. Santley—with whom were Mr. Lloyd and Madame Belle Cole—greatly distinguishing himself as the heathen priest, and singing with a vigour worthy of his best days. The chorus again gave much satisfaction, and the *ensemble* in "Come with torches" could hardly have been improved upon. I can use terms no less laudatory with reference to the "Golden Legend," which Sir Charles Hallé placed before a Festival public with much success. He had the correct *tempi*, for one thing, and many of the details upon which the composer insists when himself conducting were treated in Sir Arthur Sullivan's manner. In short, a better performance has rarely been heard. It placed another feather in the cap of the Bristol executive. The solos were in the hands of Madame Albani, Madame Belle Cole, Mr. Lloyd, and Mr. Santley, each of whom, the contralto excepted, rose to the height of previous efforts in the same part; Madame Albani singing, if anything, better than on any former occasion. Madame Belle Cole may be commended for her delivery of "Slowly, slowly up the wall," especially as the hard, unsympathetic *timbre* of her voice was less conspicuous than usual. As a matter of course, the Bristol chorus won high honours in music which exactly suited its refinement and expressive power.

The attendance fell off again on Thursday evening, when the programme was entirely given up to miscellaneous selections. Songs were sung by Madame Albani, Mr. Lloyd, and Mr. Santley; Sir Charles Hallé played a Nocturne and Barcarolle, by Chopin, and the orchestral pieces included the "Pastoral" Symphony, Wagner's "Träume" and "Tannhäuser" March, Smetana's "Lustspiel" Overture, and Dvořák's Suite in D (Op. 39). These things may pass with bare mention, nor need I dwell upon the performance of "The Messiah," which took

place on Friday morning, and brought the Festival to an end.

Though musically a success, the Bristol gathering of 1888 was beyond question a failure as regards public support. It is principally for those who are on the spot to find out the reasons and apply a remedy. There are usually wheels within wheels in such cases, and observers at a distance cannot be expected to see everything. But it is not difficult to make out that the Bristol amateurs are sharply divided on the question of bringing Sir Charles Hallé and his orchestra into the city, or of appointing Mr. George Riseley as Conductor, and generally calling upon local resources. About this point party feeling runs high—so high that when, on Thursday morning, Mr. Riseley took his seat at the organ, his friends gave him an "ovation" which utterly dwarfed the greeting bestowed upon anyone else. The quarrel being a domestic one, outsiders should not interfere, but may express a hope that the conflicting parties will first consider the welfare of the art within their city, and, meeting on that common ground, honestly try if they cannot, by mutual concession, arrange all differences. It is important, further, that there should be a new Hall, better adapted for musical purposes than the Colston, and far larger, so that the Committee may be able to lessen the present high charges without diminishing receipts. These matters will have to be considered before the meeting of 1891, otherwise the stability of the institution may greatly be doubted.

#### CRYSTAL PALACE.

THE Saturday Concerts opened on the 13th ult. with a programme containing two novelties, one from a native and one from a foreign pen. M. Chabrier is little more than a name to most English hearers, but those who have been fortunate enough to hear his opera "Le Roi malgré lui" are enthusiastic in their praises of its extraordinary brilliance and masterly orchestration. The rhapsody "España," now first heard in England, is hardly calculated to sustain this opinion, the themes which the composer has taken to illustrate being singularly devoid of the charm generally associated with Spanish tunes, while their elaboration is not remarkable for anything beyond noise. By his new Ballad-Overture, "The Dowry Dens of Yarrow," Mr. Hamish MacCunn has undoubtedly enriched the *répertoire* of native orchestral works. Here is a writer who never hesitates, but plunges straight *in medias res*; who has got something to say, and when he has said it knows when to leave off. The Overture is full of the *fougue de vingt ans*, rich in local colour and brilliantly orchestrated, and, admirably performed by Mr. Manns, met with a very hearty reception. Mr. Fritz Hartvigson undertook the solo part in Liszt's Pianoforte Concerto (No. 1 in E flat) with considerable success, besides contributing a "Giga con variazioni," by Raff. Mdlle. Elvira Gambogi sang the "Jewel Song" ("Faust") with considerable neatness, and was heard to advantage in songs by Schumann and G. J. Bennett. Mozart's "Magic Flute" Overture and Beethoven's 1st Symphony were also included in the programme.

The second Concert of the present series happening to fall on the thirty-third anniversary of the first Crystal Palace Concert, Mr. Manns had contributed to the programme book an interesting prefatory note. By way of emphasizing the wonderful growth in the musical requirements of his audience, Mr. Manns gave the programme performed on that historic occasion, adding these significant remarks: "Within the last ten days I have played, *by special request*, Symphonies by Haydn, Mozart, Schubert, and Schumann, and I have also received a request for *all the Symphonies by Beethoven in chronological order*. This latter request has, up to date, been only so far complied with that the first five have been performed since last Saturday, but Nos. 6, 7, and 8, and the orchestral movements of No. 9, will be included in the programmes of next week."

Goldmark's Second Symphony, performed for the first time in England at this Concert, undoubtedly possesses the qualities claimed for it by the writer of the analytical notice in the programme book, of "highly coloured orchestration" and freedom from Wagnerian reminiscences. Whether it is equally free from other reminiscences is a very different

question. Of ideas there is no lack, but the want of coherence between them gives to the whole the character of an ingenious musical mosaic. The *bourgeois* character which some fastidious critics professed to discover in Schubert's music is here in full force. Anything more out of keeping with the dignity of a Symphony than the ballad-like Trio of the third movement can with difficulty be imagined. And to make matters worse, the solo, which is written for the trumpet, was on this occasion entrusted to the cornet—an instrument which no player can purge of its ingrained vulgarity. For the rest, we have to notice in this work a predilection for tawdry clashing climaxes and disconcerting modulations. Dignity, repose, distinction are all alike wanting. M. Johannes Wolff, a new comer at these Concerts, fully justified the high anticipations formed of his capacity as a violinist—and this in spite of the rather unsatisfactory nature of the pieces in which he chose to exhibit his powers. M. Godard, known chiefly to English hearers as a writer of many graceful songs, is not heard to advantage in his "Concerto Romantique," a rather tedious production, with the exception of the third movement, a Canzonetta in B flat, a bewitching tune, most daintily harmonised, and played with the utmost charm of tone and expression by M. Wolff. Otherwise the liveliness and gaiety alluded to in the analytical programme seemed to us conspicuous by their absence. M. Wolff played later on two hackneyed show pieces, Vieuxtemps's "Rêverie" and Wieniawski's "Mazurka"—miscalled a polonaise in the programme book. In all these performances the executant displayed great delicacy of perception, richness of tone, and perfect intonation. We sincerely hope to have the chance of hearing M. Wolff again in works better calculated to test his higher qualities.

Madame Valleria, who was in good voice, contributed a graceful but diffuse *Aria* from Massenet's "Eve" and an exceedingly trivial ditty from "Salvator Rosa" (Gomez). A successful first appearance was made by Mr. Braxton Smith, the fortunate possessor of a most agreeable tenor voice, robust in quality and of sufficient range. In the Italian serenade from Sir Arthur Sullivan's incidental music to "The Merchant of Venice," and in Clay's familiar ballad "I'll sing thee songs of Araby," Mr. Braxton Smith was loudly, and what is more to the point, deservedly applauded. The Concert, which opened with a splendid performance of Weber's "Preciosa" Overture, was also noticeable for fine renderings of the Introduction to the third act of "Tannhäuser," and Sullivan's "Masque" music, already alluded to. In this the comic *cadenza* for the bassoon was played, with admirable *aplomb*, by Mr. Wootton.

#### RUSSIAN NATIONAL OPERA COMPANY.

It is much to be regretted that before Mr. Vladimir Lubimoff brought his Russian Opera Company to this country, or at any rate to the metropolis, he did not ascertain from some trustworthy sources the methods by which the confidence and support of the English public can alone be won. In this place we have only to deal with the appearances of his troupe in London, and it is not too much to say that a more disastrous series of mistakes was never made by the conductor of a serious musical enterprise. It may be that at the outset no theatre was available, but at the worst a more suitable concert-room could have been readily found than the Albert Hall, and it is at least possible that some recitals of the operas in the company's *répertoire* which have never been performed in London, would have proved acceptable at a time when there was little or nothing to divert attention. Even as it was, a considerable audience assembled to welcome the Russians on Monday, the 8th ult., but the entertainment presented was not calculated to give satisfaction even to those prepared to be easily pleased. A few selections from the works of Glinka were performed, and two orchestral pieces by the same composer were rendered by an indifferent band, and this constituted the Russian element in the programme. A few more items by miscellaneous composers were executed in more or less satisfactory fashion, but the most remarkable feature was the performance of a couple of pianoforte pieces by forty-eight young lady students of the Guildhall School of Music, on twenty-four grand pianofortes. One of the pieces played

after this manner was Mr. Willem Coenen's clever "Caprice Concertant," originally written for sixteen hands on eight pianofortes. We believe this curious exhibition was intended to illustrate the method by which Mr. Rubinstein teaches the pianoforte in class at the St. Petersburg conservatory, but the programme afforded no explanation, and consequently most of those present were completely mystified, as they were otherwise by the omissions, transpositions, and general derangement of the programme. The Concerts were announced to be continued for a week, but we believe they came to a premature conclusion.

The announcement that the company had secured the theatre in Great Queen Street, which had more than once changed its name and is for the future to be known as the Jodrell, was received with general satisfaction. Repeated postponements, however, had to be made, for which no explanation was forthcoming, and it was not until Monday, the 22nd ult., that the opening performance took place. The choice of Rubinstein's opera, "The Demon," for the purpose was very ill-advised. The work was not found to the taste of the public in 1881, when it was produced at Covent Garden with a strong cast, including Madame Albani, Madame Trebelli, and M. Lassalle. The romance of Lermantoff, on which it is founded, is taken in its turn from an old Caucasian legend. The operatic version may be described in a few words. The *Demon* visits the earth, and, after expressing his determination to work evil on all mankind, falls in love with *Tamara*, a beautiful Circassian. By his machinations her betrothed, *Prince Sinodal*, is slain by a band of Tartars, and *Tamara* retires to a nunnery. Here the *Demon* pursues her with his unholy passion, and in a state of terror she is about to yield when an angel of light intervenes and she falls dead, the usual apotheosis bringing the opera to a conclusion. It is obvious that this story admits of very poetic treatment, but the librettist has planned it clumsily and the characters are mere shadows entirely without interest. Similarly Rubinstein's music, though full of energy, lacks the true dramatic grip. The composer appears quite incapable of working up to a climax, and the purely lyrical portions of the score are by far the best. We may note the choruses of good and evil spirits in the prologue, treated somewhat in the oratorio style; the national tunes sung by *Tamara* and her maidens and by *Prince Sinodal*'s followers, some excellent *ensemble* writing when the news arrives of the Prince's death, and a good deal of the lengthy duet between *Tamara* and her demon lover. All these portions, however, would be just as effective in a concert-room as in the opera itself, and the want of action makes the entire work heavy and monotonous. The company, which at the Albert Hall was stated to be under the direction of Mr. Alexandroff, and at the theatre under Mr. Vladimir Lubimoff, is an effective force collectively, though individually of course its members cannot compare with the greatest operatic artists of the present day. An exception, however, must be made in favour of Mr. Michael Winogradoff, who impersonated the demoniac hero. This performer has not only a baritone voice of great range and power, but he acts with the utmost intensity, and thoroughly identifies himself with the part. In his hands the *Demon* becomes a distinct creation, and we feel his malevolence and his unholy passion to be very real. Mdle. Wieber was in no respect an ideal *Tamara*, but she sang tolerably well. Mr. Yumaschew (tenor) and Mr. Weissgoff (bass) were also efficient. Unfortunately, Mdle. Ivanowa, who impersonated the *Angel of Light*, sang painfully out of tune. The chorus was well up to its work, though the voices are somewhat harsh. This last adjective applies with greater force to the orchestra, and Signor Truffi, who kept his forces well together, should endeavour also to secure more finish and delicacy. During its present engagement we hope to hear the Russian Company in some operas not yet heard in the metropolis.

#### SAVOY THEATRE.

On the 2nd ult. was produced at this house a new two-act Opera, by Mr. W. S. Gilbert and Sir Arthur Sullivan, entitled "The Yeomen of the Guard; or, the Merryman and his Maid." It was pretty well known before the event that Mr. Gilbert had determined to abandon the

inverted method of his previous books and try his hand on the ordinary lines of English opera. Different people may have had varying ideas about the wisdom of this course, but the immediate result was to give the Savoy first night an added interest. Would the new departure succeed? Some answered in one way, some in another, and even the author and composer were anxious, not concerning the merit of their work perhaps, but as to how the public would take it. We may at once state that the public took it very well, charmed with the brightness and point of the dialogue, and the beauty of the lyrics, to many of which a quaint, old English flavour gave a subtle attraction. They were pleased also with an imposing set of the White Tower and adjacent buildings, with the dresses, which might have been made an archaeological study of costume in Harry the Eighth's time, with the admirable stage work and the proficiency of the artists engaged. Then the subject of the drama had its points of great interest. An audience can always sympathise with the escape of a gallant prisoner from the attentions of the headsman, and enjoy the complications of a love story, which is certain to end in a matrimonial knot. They could laugh at Mr. George Grossmith as a moralising Fool of the Shakesperian type, and disconsolately in love withal; vastly enjoy the bright intelligence and coquettish ways of Miss Jessie Bond, who marries an "assistant tormenter" to help the man she loves; admire the grace and impulsiveness of Miss Umar, the Merryman's Maid, and applaud the honest and warmhearted Beef-eater, Mr. Temple. Thus engaged, there was little time and less inclination to look curiously at the plot, which, truth to tell, is not a triumph of device. Mr. Gilbert is not the best conceivable inventor of stories that hang well together, and, in this case, he seems to have taken a leaf or two out of "Maritana," doing it, however, in a very open and straightforward manner. We do not so much object to this—though it may indicate some poverty of imagination—as we do to certain features of constructive arbitrariness, of which a good example is found in the blindfolding of *Phoebe* when she goes to marry Colonel Fairfax immediately before the hour appointed for his execution. Nearly all the future of the play at this point turns upon the fact that, though married, neither the husband nor the wife knows to whom. The complication is a good one, and fertile of incident, but the source whence it springs—the blindfolding of *Phoebe*—is purely arbitrary. There is no apparent reason why the girl should not see her husband of an hour, or why he should not look upon her uncovered face. But, when the Savoy curtain is up, who cares about this? Nobody! and the story runs smoothly on amid hearty applause.

Sir Arthur Sullivan's music may be pronounced without reserve the very best he has written in association with Mr. Gilbert. The reason why is not far to seek. In the "topsy-turvy" plays he had very little that was human to deal with. The characters were wildly whimsical creations, masquerading in the dress of common life, whereas the "Yeomen of the Guard" concerns itself with the joys and sorrows, the ups and downs of real men and women, moving amid scenes that shock no sense of probability. One can imagine how greatly the composer enjoyed, and how easily, by comparison, his sympathies were excited and the sources of his inspiration stirred to action. The result even affects the Overture, which, instead of being a *pot-pourri*, shapes itself in classic form, as becomes the dignity of the story it preludes. Sir Arthur Sullivan found himself called upon for illustrative music of many kinds, from a funeral march to a dance measure, but his work is uniformly happy—happy in its thoroughly appropriate and expressive melody, in the grace, delicacy, and high musical interest of the orchestral accompaniment, and in many examples of the versatility which changes from grave to gay, from lively to severe, with as much ease and naturalness as a child varies its moods, or as an April day alternates clouds and sunshine. Our readers are by this time familiar with the choicest pieces in the new opera—at least by name and repute, and we need not go through them. It is more important to recognise the general characteristics of the work, and, perhaps, to speculate whether we have not here a contribution towards a form of English opera which the public would willingly accept, yet which, never-

theless, would have high artistic merits. Herein lies the significance of the "Yeomen of the Guard" as we see it, and earnestly may music-lovers hope that the author and composer will do yet more to recommend and make authoritative the line they have taken.

#### NORTH STAFFORDSHIRE MUSICAL FESTIVAL.

NORTH STAFFORDSHIRE has made many efforts to establish on a firm basis a large choir for festival purposes. Hitherto one of the most considerable drawbacks has been the want of a suitable hall. That desideratum has recently been supplied in Hanley, the metropolis of the group of towns known as the Staffordshire Potteries; the new building, opened in the early days of the past month, will accommodate as many people as the Birmingham Town Hall; it is provided with a fine organ, which was originally built for the Saltaire Exhibition. Of the abundance of local material to form an exceptionally strong choir everybody has long been convinced; within a radius of four miles of the new hall at Hanley there are no less than nine choral societies in existence, at least two of these have a wide reputation, having taken prizes in all parts of the country.

Not without some difficulty could these societies be induced to enter into the scheme of a Festival which was formulated about eighteen months ago; but from the moment they had given in adhesion to the idea, there has been no drawback, no lukewarmness, nothing but commendable enthusiasm. A committee representing these various societies sought a guarantee fund of £250; and double that amount being forthcoming, it was not unnaturally thought that arrangements might be pushed forward. Dr. Swinerton Heap, of Birmingham—who for some years had been the Conductor of the senior Philharmonic Society of the district—was selected to officiate in the same responsible post at the Festival: a chorus-master being found in a local enthusiastic amateur, Mr. F. Mountford. Every member of the choir, 300 strong, underwent a voice and reading test. The Potteries being mid-way between Birmingham and Manchester is in a fortunate position as regards opportunity of collecting a really good orchestra together; all the leaders of Sir Charles Hallé's band were secured, the rank and file being obtained from the Midland capital and elsewhere. The Committee, seeing that the Festival was to some extent experimental, determined that it should not extend over one day. The "Elijah" was fixed upon for the morning Concert, the evening performance being of a miscellaneous character. The principals engaged were Madame Valleria, Mrs. Hutchinson, Miss Hilda Wilson, Mr. Lloyd, and Mr. Henschel. Unfortunately a substitute had to be found for Madame Valleria at the last moment owing to serious indisposition. The Festival took place on Thursday, the 11th ult. The attendances were very encouraging, there being over 2,500 persons in the hall at the miscellaneous Concert. A very fine performance of the "Elijah" was given. The choir was well balanced, the voices being fresh and the tone admirable.

In the evening the choir was again heard in Mendelssohn's unfinished Opera of "Loreley," Gade's "Spring's Message," and in the March and Chorus from "Tannhäuser." The only novelty of the Festival was a Concert-Overture by Mr. Algernon Ashton, one of the Professors of the Royal College of Music, which was first publicly performed at Hanley. The Festival was a success, and the Executive Committee have been greatly encouraged thereby. Dr. Heap has undertaken to write a special Cantata for the next Festival, which is to take place two years hence, so as to avoid collision with Birmingham and Chester.

#### SIR ARTHUR SULLIVAN'S LECTURE.

SIR ARTHUR SULLIVAN, as President of the Midland Institute, delivered an inaugural address on the 20th ult. Sir Arthur's address, which was devoted to the history and influence of music, more particularly in this country, was listened to with manifest interest and approval by a crowded audience, and there can be no doubt that it will give a great impulse to the movement in favour of State-aided popular musical education,

with a view not to performance, but to the proper understanding and appreciation of an art which exercises so great a moral influence upon the people. "Among the many advances of our country in the last half century, none," he said, "has been greater than that of music. Publications and performances are now so extraordinarily multiplied that the masterpieces—not only of the old composers, but of the most modern writers—are brought within the means of every one, more so probably than in any other country, and England has thus so far the chance of again assuming the position that she held many years ago, of being at the head of Europe as a musical country. She was once (as I believe the most Teutonic of German historians now allow) a long way in advance of other nations, yet how little is this known or acknowledged by ourselves. So far back as the year 1230 a piece of music composed by a monk of Reading (John of Farnet) was his honoured name, and the M.S. of his work is at the British Museum) was far in advance, both in tunefulness and expression, of anything else produced at that time. I allude to the celebrated piece in six vocal parts, "Sumer is icumin in," and observe that that pre-eminence implies many years—I might say centuries—of previous study and progress on the part of our countrymen. But we need not trust to implication only. Records exist to prove how diligently and enthusiastically music was pursued in England from the reign of King Alfred to the time of the Reformation. Here are a few facts. In 530 A.D. there was a great gathering and competition of harpists at Conway,—an early Eisteddfod. In 866 King Alfred instituted a professorship of music at Oxford, and there must have been concerted music in those Anglo-Saxon times, for in the British Museum is an old picture of a concert consisting of a six-string harp, a four-string fiddle, a trumpet, and a crooked horn. Curiously enough, this, with the exception of the horn, exactly the same combination of instruments that we see nearly every Saturday night playing outside a London public-house. I have not noticed whether the background of the picture I allude to represents the corresponding locality of that period. Long before the Conquest three-part harmony was practised, and is spoken of by the chroniclers as the "custom of the country." Thomas à Becket, on his visit to France to negotiate the marriage of Henry II., took with him 250 boys, who sang in harmony of three parts, which is expressly recorded to have been "in the English manner, and till then unheard of in France." It is a satisfaction to know also that in those days musicians were well paid, for at the wedding of Edward I.'s daughter every King's minstrel received 40s., equal at least to £20 in these days. I will not go into the causes which, for nearly 200 years, made us lose that high position, and threw us into the hands of the illustrious foreigners, Handel, Haydn, Spohr, Mendelssohn (so long the favourite composers of the English), and of the Italian Opera, which exclusively occupied the attention of the fashionable classes, and, like a great car of Juggernaut, overrode and crushed all efforts made on behalf of native music. My belief is that this was largely due to the enthusiasm with which commerce was pursued, and to the extraordinary way in which religious and political struggles, and, later still, practical science, have absorbed our energies. We were content to buy our music, while we were making churches, steam-engines, railways, cotton-mills, constitutions, anti-Corn-Law Leagues, and Caucuses. . . . I am not apt to praise the foreigner at the expense of Englishmen, but we have a lesson to learn from both Germans and Frenchmen in this respect. I fear we must admit that even at present, in the mind of a true Briton, business, society, politics, and sport all come before art. Art is very well; we have no objection to pay for it, and to pay well; but we can only enjoy it if it interferes with none of these pet pleasures, and in consequence it has often to suffer." Sir Arthur Sullivan concluded by saying:—"I have endeavoured to show you how England was at one time in the foremost place among musical nations, and I would now only urge you to use all your efforts to restore her to that proud position. The means lie in education. We must be educated to appreciate, and appreciation must come before production. Give us intelligent and educated listeners, and we should produce composers and performers of corresponding worth. We want good listeners rather

than indifferent performers, and with this little moral axiom, and with my warm thanks for the great compliment you have paid me in being yourselves such kind and attentive listeners, I will conclude."

#### MR. F. H. COWEN IN AUSTRALIA.

FROM private letters and public newspapers we learn that the musical mission which Mr. Cowen has undertaken in connection with the Melbourne Exhibition is bearing excellent fruit. The chorus and orchestra consist of 800 performers, and are, under their able Conductor, equal to the most difficult tasks. What is better still, the public seem to take the greatest delight in the best music, classical and modern, and Beethoven's Symphonies, Wagner's "Tannhäuser" and "Rienzi" Overtures, and Liszt's Hungarian Rhapsodies are among the favourite pieces of the repertoire. The classical and choral Concerts are, indeed, crowded every week, and at the latter the "Song of Thanksgiving," written by Mr. Cowen for the opening of the Exhibition, has already been performed three times, each time with increased favour.

The *Daily Telegraph* of Melbourne (August 24) speaks of one of the orchestral Concerts in the highest terms. Schubert's "Rosamunde" Overture and the Prelude from "Lohengrin" were given with the highest degree of perfection. The ballet music from "Le Prophète," by Meyerbeer, of whom Wagner said that he was only a "banker, to whom it occurred to write operas," and Gounod's "Marche Cortège," from "La Reine de Saba," were played in dashing and excellent style. The Minuet and finale from Haydn's Symphony in C, No. 7, were given with delightful effect, vigorously and yet tenderly. The sempternal Gavotte from "Mignon" showed the large band playing with all the delicacy of a soloist. Mr. Cowen conducted with consummate ability, and his powers are every day being recognised not only by the watchful cognoscenti, but also by the increasingly large public, who find that they really like good orchestral music, splendidly given.

As with the Orchestral so with the Choral Concerts. Mr. Cowen has happily hit the taste and fancy of our colonial cousins, and is evidently doing work which cannot fail to have a great artistic influence. The first public grand Choral Concert in the evening drew together an immense audience, a proof that the public fully appreciate the advantage of hearing in its fullest form the large musical organisation of which Mr. Cowen forms the head. Many hundreds of people had to be turned away at the doors for want of room. The programme contained chiefly numbers already heard, and commenced with Mendelssohn's Overture to "Athalia," well played by the orchestra. Mr. Cowen's "Song of Thanksgiving" followed, and both chorus and orchestra seemed inspired by the great audience, and performed with a degree of enthusiastic spirit which merited the highest praise, and indirectly offering the most flattering compliment to the work itself. Every fresh hearing confirms the high opinion already expressed in the Colonies on this piece. The "Centennial Cantata," by Mr. H. J. King, was performed in a manner more advantageous to the work than on the opening day. It is pleasant to state that the repetition of the work proves its value. The chorus singing exhibited excellent vocal material, enhanced by the effect of Mr. Cowen's really masterly training. Mrs. Palmer, Madame Christian, Mr. Armes Beaumont, and Mr. Otto Fischer took the solo parts in Mr. King's Cantata, and showed good acquaintance with their parts and accurate vocal finish. Mr. Cowen directed the large mass of musicians with skilful ease and inspiring sympathy, and Mr. Peake was an efficient organist.

A twofold interest attached to the first performance in Australia of Mr. Cowen's Oratorio "Ruth," on September 6, at the Exhibition. It is a recent work (already given with great success in different parts of the world) of the accomplished Conductor at the Centennial Exhibition, and a highly important contribution to contemporary art, coming from the pen of one of the most distinguished English composers. His Excellency the Governor, Lady Loch, and suite were present, and the hall was crowded by a brilliant and representative audience. The performance began and



ended with the National Anthem. The cast of characters was *Ruth*, Mrs. Palmer; *Orpah*, Miss Ellen Atkins; *Naomi*, Madame Christian; *Boaz*, Mr. Armes Beaumont; a Reaper and an Elder, Mr. F. H. Morton. At the close the Conductor, Mr. Cowen, was made the subject of a most graceful ovation on the part of the ladies of the choir, having hundreds of bouquets and wreaths thrown at him, half filling his box, and he had repeatedly to bow his thanks to the audience, who showed by enthusiastic applause that they endorsed the feeling of other critics in congratulating an eminent composer on a work of the highest merit.

Mr. Cowen also conducted, with great success, a Wagner Concert on September 8, and his choir have shown their high appreciation of his services by presenting him with an illuminated address containing views of the Exhibition and scenes from his Cantata "Sleeping Beauty." It is highly gratifying to find music so honoured in one of its best representatives.

#### OBITUARY.

JOHN ELLA died on the 2nd ult. He was born December 10, 1802. He was a pupil of Fétis, the historian and theorist, and began his musical career in the orchestra of the opera as a violin and viola player. In 1842 Mr. Ella founded the Musical Union, which he directed with marked success until his retirement, only a few years ago. The famous *matinées* of the Musical Union made chamber music fashionable in England, and prepared the way for the Monday and Saturday Concerts. At these meetings he first introduced the analytical programme. His title of professor was given in connection with his position as lecturer to the London Institution. Mr. Ella was acquainted with the majority of the great musicians of every nationality from Weber to Wagner, and counted among his acquaintance all the eminent men of a remarkable musical age. In his last days he was both deaf and blind, but neither his cheerful disposition nor his delight in hospitality deserted him. He died of repeated attacks of paralysis, but retained his mental powers almost to the end. He was a member of several learned and musical English and foreign societies, and had collected a valuable library (a large portion of which he presented to the South Kensington Museum) and an almost unique collection of autographs. The funeral took place at Brompton Cemetery on the 5th ult.

On Friday, September 28, at Highnam Court, Gloucestershire, Mr. F. GAMBIER-PARRY died suddenly of heart-disease, from which he was known to be suffering for years past. Mr. Parry, born in 1816, was educated at Eton and Trinity College, Cambridge, was a Justice of the Peace and Deputy-Lieutenant for the County of Gloucester, and in 1850 filled the office of High Sheriff. He was the father of Dr. C. H. H. Parry, the composer. Mr. Parry was well known as a disciple of art, and wrote several books on the subject, his last being called "The Ministry of Art." He was a practical as well as a theoretical artist, and much of the painting in Ely and Gloucester Cathedrals is the work of his hand. Mr. Parry also built, endowed, and beautified by frescoes Highnam Church.

The death is announced of Mr. EDWIN BRAMMER, aged 46. He was at one time Organist at the Parish Church of Great Grimby. He retired three years ago and went to reside at Diesbar, Elbe, for the benefit of his health; he died there, and was buried at the Südfriedhof, Leipzig, on September 23.

MR. ALOIS BROUSIL died at Glasgow on Friday, the 19th ult., of cancer, after a long and painful illness, at the age of 42. Mr. Brousil was a member of the celebrated Brousil family, and was Conductor at the Aquarium, Scarborough.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical season here is in full swing, but thus far it has not been productive of much in the way either of novelty or musical importance. The principal events of the month have been the appearance here of Sir Arthur Sullivan in the novel character of musical lecturer, in his

capacity of President of the Midland Institute—the particulars of which will be found in another column—and the first production in Birmingham of Halévy's "La Juive," by the Carl Rosa Opera Company.

The Birmingham and Midland Musical Guild formally opened their season on the 6th ult. with a Lecture by the President (Mr. S. S. Stratton), and a Concert, to which several members contributed. Mr. Stratton's address consisted mainly of an exposition of the work and objects of the Guild, and dealt with the relations between members of the musical profession. In conclusion, the President spoke of the claims of music not only as an art but as a moral influence. The Mayor, who was present, having moved a vote of thanks to Mr. Stratton, an interesting musical performance followed, in which Madame Oscar Pollack and Mr. W. Evans (vocalists), and Mrs. Richardson, Mr. T. M. Abbott, Mr. Griffin, and Mr. J. Owen (instrumentalists) took part. Among the chief features of the Concert were Mendelssohn's D minor Trio, for pianoforte and strings; Mozart's Quartet in G minor, for the same combination; Piatti's Nocturne for violoncello, Raff's Valse Caprice for pianoforte solo, Benedict's *Scena* from "Cœur de Lion," and Denza's song, with violin obbligato, "Call me back." At the next meeting of the Guild, on the 30th ult., Mr. W. H. Cummings was to deliver a lecture on Nineteenth Century Music, with illustrations, assisted by his son, who has lately returned from the Leipzig Conservatoire.

Messrs. Harrison's opening Concert, on the 16th ult., was of the ordinary miscellaneous type, of which the guiding principle seems to be the creation of opportunities for the largest number of artists. On this occasion the list of executants was a long and imposing one, including, in the vocal department, the names of Madame Alwina Valleria, Mdle. Antoinette Trebelli, Mdle. Marie de Lido, Madame Antoinette Sterling, Mr. Henry Guy, and Mr. Barrington Foote; whilst the instrumental corps comprised two lady violinists, Miss Nettie Carpenter and Miss Geraldine Morgan; one solo violoncellist, M. E. de Munck; a solo pianist, M. Vladimir de Pachmann; and Herr Volkmer, Conductor and accompanist. The audience were very favourably impressed with the voice and execution of Mdle. de Lido, though her singing of the grand *Scena* "Robert toi que j'aime" was somewhat wanting in dramatic intensity; Madame Valleria, who was in better voice than on the previous occasion, sang Gounod's refined and expressive song "Until the day breaks," with appropriate feeling, and achieved, as usual, an easy popular success in "Kathleen Mavourneen" and "The harp that once thro' Tara's halls"; Mdle. Trebelli's flexible organ and excellent vocal training were displayed to advantage in Rossini's "Bel raggio," and a tuneful ballad "Stars love the night," by Tito Mattei; the fine rich voice, dramatic intelligence, and clear articulation of Madame Sterling produced a great effect in the old Scotch ballad "Up in the morning early"; Mr. Henry Guy was particularly effective in a love song by Lohr and Carey's "Sally in our Alley"; whilst Mr. Foote greatly delighted the audience by his singing of Molloy's "Fame, the Fiddler," and "Father O'Flynn." The instrumental concerted pieces were evidently regarded as mere stop-gaps, consisting as they did of single movements from different works not particularised in the programme. One of them was an *Allegro* from Haydn's Eighth Trio in E flat, and the other was the Andante and Variations from Mozart's G major Trio. Miss Nettie Carpenter roused the enthusiasm of the audience by her brilliant and spirited rendering of Sarasate's Fantasia on "Faust," and still more by her playing of a piquant and characteristic Mazurka by Zarzycki; M. de Munck's violoncello performance of Dünkler's "Fileuse" was warmly applauded; and M. de Pachmann won golden opinions in the Cavatina from Raff's Suite in D minor and Schumann's "Träume-wirren" (Op. 12, No. 7).

The first Concert of the Festival Choral Society, which took place on the 18th ult., was devoted to Gounod's "Redemption," a work which has been too often heard since its first production at the Birmingham Festival of 1882 to stand in any need of introduction or commendation. The vocal principals were Madame Dotti, Miss Morley, Mr. Henry Percy, Mr. Brereton, and Mr. Robert Grice. Mr. C. W. Perkins presided at the organ, and Mr. Stockley conducted,

and the chorus and band—the latter led by Messrs. T. M. Abbott and F. Ward—numbered some 450 performers. As the interest of the work is primarily choral and orchestral, it is satisfactory to be able to state that it had evidently been subjected to more than usually careful rehearsal, and the band and chorus were able to invest their share of the task with a certain expressiveness and dramatic feeling which is too often wanting in oratorio performance. Among the most effective of the choral numbers were the dramatic "Ha! Thou that dost declare," "Unfold, ye portals everlasting," and "The Word is flesh." The band were equally at home in the "March to Calvary" and the graphic passages descriptive of the earthquake and other portentous phenomena incidental to the Crucifixion. Miss Morley, who possesses a mezzo-soprano voice of excellent quality, impressed the audience favourably in the two trios and the recitative "Why seek ye the living?" Messrs. Piercy and Breton, as the two Narrators, were duly effective, and sang the Pentecost duet with great sweetness and finish. Mr. Grice, upon whom devolved the utterances of *Jesus*, though perhaps not in his best voice, was not wanting in dignity or declamatory effect. The Conductor, Mr. Stockley, met with an enthusiastic reception from the chorus, and his efforts were also warmly applauded by the audience.

The first of Madame Agnes Miller's three Chamber Concerts took place at the Masonic Hall on the 25th ult., when the *beneficiaire* was assisted by Miss Emily Shinner and Miss Lucy Stone (violins), Miss Cecilia Gates (viola), and Miss Florence Hemmings (violinello). The executants were all in admirable form, and the selection was an attractive one, including Mozart's String Quartet in C major (the last of the six dedicated to Haydn), Mendelssohn's Duo Concertante Variations in D (Op. 17), for pianoforte and violinello, Bach's Double Concerto for two violins, Schumann's Pianoforte Quartet in E flat (Op. 47), and Beethoven's Pianoforte Sonata in F sharp (Op. 78), in which latter work Madame Miller's playing won general admiration. At the second Concert, on the 22nd inst., Beethoven's String Quartet in B flat (Op. 18, No. 6), Schumann's Pianoforte Trio in F major (Op. 80), and Brahms's Pianoforte and Violin Sonata in A will be the leading features of the programme.

The third annual Concert of Mr. and Madame Oscar Pollack is announced for the 20th inst., when Madame Pollack will be assisted in the vocal department by Mr. E. Levetus and Mr. Peacock; whilst the instrumentalists will include Herr Suck (violin), Mr. A. J. Priestley (violinello), Mr. T. E. Pountney (clarinet), and five pianists—viz., Miss Hiley, Miss Hargreave, Dr. C. Swinnerton Heap, Mr. T. Troman, and Mr. Oscar Pollack. Dr. Heap's Sonata for clarinet and pianoforte, Mendelssohn's "Meerestille" Overture and Wedding March, and Schumann's Air with Variations, for four hands on two pianofortes, are among the works announced for performance.

On the 22nd ult. the Carl Rosa Opera Company commenced a six-night season at the Theatre Royal, in the course of which they gave "Robert the Devil," "Mignon," "Carmen," "Marriage of Figaro," "Bohemian Girl," and Halevy's "Jewess," the latter for the first time in Birmingham. The return of Miss Gaylord to the company was warmly appreciated by the lady's many admirers; and the new *prima donna*, Miss Amanda Fabris, won golden opinions by the charm of her vocalisation, though her stage knowledge is still evidently limited. The production of "The Jewess" fell too late in the month for notice in this letter.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

WANTED—a Band. During some time past a number of letters and paragraphs have appeared in the Dublin daily and weekly papers, all directing their fire at the vacant spot that ought to be occupied by the non-existent local band. The want of a really complete and competent orchestral band, says one, is the true and only reason why we have in Dublin no periodical musical festival, such as the musical centres of England can boast of. This is not quite an accurate statement, for the festival towns of England are obliged to supplement their bands on great occasions much as we do in Dublin. The expense of en-

gaging instrumentalists from England to complete the orchestra of the Dublin Musical Society, another article showed, is "the rift within the lute," which threatens to impose silence on that excellent and useful body, whose admirable performances, for many years, have been nearly all that there is of high-class music in Dublin. This, unhappily, is true. The Dublin Musical Society announced its third Concert for the present year to consist, for monetary reasons, wholly of unaccompanied vocal music. The announcement caused a little panic in our musical circles; but a special meeting of the members and supporters of the Society having guaranteed the necessary funds, the council rescinded the decision and a new programme was issued, embracing Handel's "Samson," a miscellaneous selection, a full band, and Madame Nordica as principal vocalist. It is understood that Mr. Joseph Robinson intends to resign the *baton*, which he has held with distinction for so many years, an event which we all hope may be averted. Concerts or other performances of music have been few since those noticed in your last issue. Mr. Ludwig's Concert of Irish Music, on the 20th ult., attracted a large and enthusiastic audience to the Leinster Hall. The programme was, in truth, an interesting one, including several of the less known and rarely heard songs from the Petrie and Bunting collections of Irish music. Mr. Ludwig deserves well of his country for bringing forward these old ballads, which were almost unknown, even to an Irish audience; as do also the eminent collectors who saved them from oblivion, and Dr. Villiers Stanford and others to whose arrangements they owe no little of their acceptance. I may instance as favourable examples "Ancient Lullaby," sung by Miss Adelaide Mullen; "The Snowy-breasted Pearl," sung by Mr. Henry Beaumont; "The Boys of Wexford" and "Lament on the Death of Owen Roe O'Neill," sung by Mr. Ludwig, who imparted to the latter an amount of pathos as strong as an actual "Keen." Miss Annie Layton sang some melodies of a more lively description, and Mr. K. Irwin conducted. The party have left for a tour in the United States. Concerts consisting exclusively of Irish music, in which the melancholy element is known to predominate so strongly, will perhaps be trying to our American cousins, but here the enthusiasm never flagged.

Some Church performances deserve to be mentioned. On "Requiem Sunday" (September 30) Cherubini's Requiem Mass in C minor was performed at the Roman Catholic Cathedral, with full orchestra, under the direction of Mr. Brendan Rogers; Haller's Requiem, with accompaniment of four trombones (a strange but effective combination with voices), at Rathgar Church, under Dr. Smith; and the same work, which is a favourite one here, at several City churches.

The Harvest Festival conducted by Mr. Collisson, Mus. B., at Rathfarnham Church, on the 14th ult., included selections from the "Creation," "Messiah," and "Athaliae."

The prospective arrangements for the present month are Beethoven's Mass in C, by the Dublin University Choral Society, under the direction of Sir Robert Stewart; Gounod's "Redemption," by the St. Patrick's Oratorio Society, under Mr. Charles Marchant; Handel's "Samson," by the Dublin Musical Society, under Mr. Joseph Robinson; the annual Festival of the Irish Society of St. Cecilia (the 22nd inst.); the Chamber Music Recitals at the Royal Dublin Society, for which Signor Papini is engaged; the visit of Mr. Augustus Harris's Italian Opera Company to the Gaiety Theatre, commencing on the 5th inst.; and Mr. Sullivan's Saturday Popular Concerts.

#### MUSIC IN DRESDEN.

(FROM AN OCCASIONAL CORRESPONDENT.)

THAT the Saxons are less swayed by mere fashion than the English in their musical and dramatic proclivities, few who are familiar with Dresden will doubt; yet even the Teuton does not always bow down at the shrine of the highest talent, but is sometimes carried away by the "success," which is said to succeed better than any other quality. The most popular baritone here in operas other than those of Wagner is a somewhat spasmodic singer, with an

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unmusical voice and method, and a restless dramatic presence, a combination of qualities which drives us for an equivalent to the French word "saccadé." The powerful voice and unflinching spirit of this gentleman are hardly sufficient to account for the lavish esteem in which he is held. A converse case is to be found in Fräulein Dörner, whose high soprano organ, literally unsurpassed on the operatic stage of the day for mellow, sympathetic ring, without a break for two octaves, and apparently trained by skilful professors, is condemned to comparative obscurity; and this, although the strong feeling for statuesque pose, which is now the subject of a special study in Saxony, finds a gifted exponent in Fräulein Dörner, who wants but a more expressive stage face to become an ideal *Michaela* ("Carmen") or *Venus* ("Tannhäuser"). The former work has been recently given here in its healthy and original form of an opera comique, with dialogue instead of recitative. The part of *Don José* was sung and acted to perfection by Herr Anton Erl, though neither Herr Bulss (*Torador*) nor Frau Schuch (*Carmen*) were quite at home in their respective functions.

The Wagner cyclis is now completed, the climax being reached by Fräulein Malten's impressive reading of the part of *Brünnhilde*. In the part of *Hagen*, "the villain of the piece," Herr Decarli contributed a picturesque make-up, conscientious attention to by-play, and a rather rasping voice, invaluable for business such as that assigned by Wagner to *Siegfried's* murderer; but a less desirable organ for the lyric drama in general, resembling in this respect the preternatural thinness of Smike, which marked him out as a heaven-born representative of that limited modicum of parts of which the apothecary in "Romeo and Juliet" is the type; but the rare aptitude for stage-business which the gifted Dresdener in question has inherited by nature and has ripened by close observation, cannot fail to command the attention of the spectators, irrespective of his singing.

It is to be regretted that so few of the visitors to Dresden, even those who make music their first aim, benefit by the Requiems which are performed on stated days in the Hofkirche. The Sunday Mass is always thronged; but so little publicity is given to the funeral services which occur on week days in honour of great departed kings or Kurfürsts, that the opportunity of hearing fine orchestral and choral music passes unnoticed. October 5 and 29, and one date towards the end of November (the exact day may be ascertained at the sacristy) are anniversaries thus celebrated. On the first-mentioned day the Cherubini Requiem was given. The fourteen-fold repetition in the concluding number of the same phrase of five notes will no doubt be set down by the informed hearer as a *tour de force*, and not to poverty of melodic invention; but apart from this, it does strike one that all the interest is concentrated on the orchestra. A noteworthy contrast is suggested by the juxtaposition of the Mozart Requiem with that of Cherubini; the former was played within a day or two of the latter as a Sunday service, and the scant respect paid to the clarinet by the great German master was brought into prominence by comparison. The two Requiems and the Beethoven Mass in C were given within eight days (a remarkable instance of activity when it is remembered that the church duty comes in addition to the rehearsal of four operas a week constantly varied). After an interval of twelve years, Marschner's opera "The Vampyre" has been revived, and creates much interest among the admirers of "Hans Heiling" and "Der Templer und die Jüdin." Old German opera-goers will remember a lyric setting of the same repulsive subject by Lindpaintner. Marschner's version, which is strongly redolent of Weber, is superior to the latter, but inferior to his other two works above referred to.

A few words may be appended concerning the splendid performance of Gluck's opera "Iphigenia in Aulis," which was given in Dresden on the 20th ult. Not only was the rendering of Gluck's music almost perfect, but the acting of Fräulein Malten and of Herr Scheidemantel was something quite unique on the stage. That acting and singing combined can be brought to such perfection is a thing not to be forgotten by those who were so fortunate as to be present on that occasion. The singing of Herr Reise was very fine, and it is needless to say the orchestra, under the leadership of Herr Schuch, could not be surpassed.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

It was with no small interest that the Edinburgh public looked forward to the fulfilment of the promised week's opera under the management of Mr. Augustus Harris. As reported last month, the programme contained the "Huguenots," which formed one of the most attractive items of the series. Unfortunately, from the very outset, adverse circumstances manifested themselves by the indisposition of Miss McIntyre, who, being of Scottish birth, naturally excited the interest of the public. Signor Ravelli too was unable, through cold, to fulfil his engagements in some of the operas. Thus, in "Don Giovanni," Signor Caprile took the part of *Don Ottavio* for him. There was, however, much that deserves praise; take, for instance, the fact of Mdle. Ella Russell taking the part of *Zerlina* on the first night in "Don Giovanni," of *Margaret* in "Faust" (for Miss McIntyre, unable to appear); further, the part of *Susanna* in "Le Nozze di Figaro," the *title-rolé* in "Traviata" (substituted for the "Huguenots"), and, finally, on Saturday, of *Astrifammante* in the "Flauto Magico," in all of which parts she achieved brilliant successes. Madame Rolla, Mdles. Bauermeister and Des Vignes earned well-deserved applause in their respective parts. Mdle. Bauermeister particularly, as *Papagena* in the "Flauto Magico"; and the singing of Madame Rolla as *Carmen* was excellent. This last was the only opera in which Miss McIntyre appeared, her *rolé* being *Michaela*. Although still indisposed she consented to sing in that part rather than disappoint the public, and she was very well received. Signor d'Andrade as *Figaro* in the "Nozze" and as *Papagena* in the "Flauto Magico," Signor Runcio as *Faust*, and Signor Ravelli as *Tamino* gave adequate renderings of their respective parts, the greatest success being achieved by Signor d'Andrade. The choruses were often unsatisfactory, being generally unbalanced, and the orchestra suffered from want of proper rehearsals throughout. The hearty vocalisation of the prompter—forming a kind of eternal canon in unison or in the octave with the respective singers on the stage—might have been spared.

In the Music Hall, George Street, a Concert of great merit was given to a tolerably filled house on the afternoon of Saturday, the 20th ult., in the form of a Pianoforte Recital by Mr. Frederick Lamond. The most important items of the programme were:—Variations and Fugue on a theme of Handel (Op. 24), Brahms; Sonata (Op. 31), No. 3, E flat major, Beethoven; Fantasia "Wanderer" (Op. 15), Schubert; besides these, pieces of Chopin, Liszt, and Rubinstein, with the addition of "Zwei Clavierstücke," by the Concert-giver. This young artist has made wonderful strides since we heard him last, and it was notably in the Brahms and Schubert compositions that he excelled; the rendering of the latter was faultless. It was peculiar to watch the apathy with which the exquisitely intelligent variations of Brahms were received by the public, although both technically and artistically so beautifully presented. Beethoven shared the same fate. This can be understood more easily as it is just this very Sonata that is almost too often pitched upon by our *virtuosi*, who never seem to have given even a look into the programmes of their *confères* who have preceded them. There was a certain lack of tenderness, a certain want of warmth and breadth, which made one think that the performer was, in some way or another, nervous, or not in good disposition for a Beethoven Sonata. However, in the succeeding numbers, and notably in the "Liebestraum," by Liszt, Mr. Lamond became so thoroughly himself, and, as has been said, continued to do wonders in the Schubert Fantasia, and later on in the Valse and Galop (from "Le Bal") by Rubinstein, that one could have wished to hear Beethoven at the end of the programme instead of at the beginning, in which case the whole treatment of the Sonata would, doubtless, have taken a totally different character. That the audience was gradually becoming aware of the merits of Mr. Lamond's playing, was expressed in the hearty applause that was given and that was so well deserved, "crescendo al fine."

Two weeks of Hungarian "Blue Band" music, commencing on the 8th ult., were essayed in Queen Street Hall,

under the management of Mr. Johnson, with two performances daily, one at three and the other at eight o'clock. They were fairly successful; less so, however, the second week, on account of the Italian Opera being here at the same time.

An evening Concert of chamber music was given in the Queen Street Hall, on the 23rd ult., by the Fraser Quintet, which consists of five sisters, who, before a fair audience, gave a two hours' enjoyable entertainment. The programme, while containing a good many light items which would not task players of maturer years, included, among other things, a Pianoforte Trio (Mendelssohn), a String Quartet (Haydn), two Violin Solos. "Rêverie" (Vieuxtemps), and "Ungarisch" (Hauser). Miss Mabel Fraser, the leader of the party, and the little Miss Stella, aged 11, distinguished themselves as violinists, whilst Miss Ethel gained much applause as pianist, Miss Violet as vocalist, and Miss Ida as violoncellist.

#### MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE certificates awarded to candidates who had passed the local examinations in connection with the Royal Academy of Music were presented on Saturday afternoon, September 29, in the Glasgow Arts Institute, by the Principal, Dr. A. C. Mackenzie. Sir John N. Cuthbertson, Chairman of the Glasgow School Board, presided, and after the presentation of the certificates Dr Mackenzie delivered a short address. These testimonies on the part of the Royal Academy, Dr Mackenzie said, in effect, were to be considered simply as guarantees of knowledge or proficiency required, and it was chiefly wished that they should be regarded as encouragements and incentives to further study in the art of music. A careful examination of the lists proved that many who failed to pass last year had been easily successful now, and he argued from this that a large proportion of those who found themselves this year unequal to the tests demanded, would find little difficulty in passing on a future occasion if they worked seriously with that end in view. It was also to be noted that while the number of candidates in Glasgow had very considerably increased, the percentage of passes was much higher there than it had ever been before. Dr. Mackenzie's address touched upon other interesting points in connection with these examinations, and with the subject of music generally, and it was highly appreciated by all who had the privilege of hearing it.

Sir Charles and Lady Hallé gave a Concert of Chamber Music on the 10th ult., in the Queen's Rooms, in the presence of a numerous audience.

Miss Pauline Hofmann, a native of Glasgow, who has been studying the pianoforte for some years at Berlin and Munich, made her first appearance here in the rôle of solo pianist. The programme of this new and young aspirant for public honours in a walk now so fully occupied, was on the whole both interesting and judicious. It contained Weber's Concerto in C, first movement, as arranged for pianoforte, by Von Bülow, Beethoven's Sonata in C (Op. 53), and some lighter pieces from Chopin, Schubert, and others. The performances showed taste, intelligence, and skill, and generally were of much promise.

We had a week of Italian Opera, 6th to 13th ult., under the management of Mr. Augustus Harris, and with such a measure of response on the part of the Glasgow citizens as is likely to induce an early return by the company.

A lecture was delivered by Mr. W. A. Barrett, in the Glasgow Art Club, on the 15th ult., on the "Comic songs of England," and on the following evening Mr. Barrett, Mr. Augustus Harris, and Lieutenant Dan Godfrey, of H.M. Grenadier Guards, were the special guests of the Glasgow Society of Musicians.

The continued success of the International Exhibition has induced the Executive to keep it open for some weeks beyond the first specified time. The great show closes on the 10th inst., but whether its influence will be found for good or for evil as regards musical art is a question which is exercising the minds of not a few at the present time. Will the Choral Union scheme of Concerts, for instance,

be benefited, or will it suffer from the superabundance we have had of very ordinary and commonplace music at the Exhibition? The military instrumental displays have been fairly up to the standard—not a very high one—we associate with such performances, but the Choral Concerts have been, with some exceptions, miserably poor and unrepresentative; and yet bad and good alike have attracted thousands.

The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoeck, made a highly creditable appearance at the Exhibition on September 28; the South Side Choral Union, under Mr. J. Bogue, sang there on the 4th ult.; and the Dumbarton Choral Union, Mr. J. Mitchell conducting, on the 11th ult. Among the organists further to be named as having performed on the Exhibition organ are Messrs. J. T. Pye, Henry Bretton, J. K. Strachan, J. E. Senior, Thomas Berry, and J. H. Hinton, of Glasgow; Mr. W. Agate, Paisley; and Mr. R. Machill Garth, Inverkip.

Mr. Frederick Lamond gave a Pianoforte Recital in St. Andrew's Hall on the 25th ult., it being his first appearance here since his *début* in his native city two years ago. Mr. Lamond's reception was of the most enthusiastic character.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE season's programme is at last beginning to unfold itself, and the burden of work will evidently devolve upon the forces of the Liverpool Philharmonic Society. The first Concert of the Society was held in their hall on the 2nd ult., under the direction of the veteran Conductor, Sir Charles Hallé, who was cordially welcomed on his re-appearance. The work for his band consisted of Mozart's Symphony (No. 5) in D, two light compositions of Dvorák, and two Overtures—Marschner's "Vampire" and Balfe's "Rochelle." The orchestra—with Mr. Willy Hess as the new leader—is almost identical with that of times past, and that to which Liverpool audiences have become accustomed. The performance was fully up to the usual high standard. Schumann's A minor Concerto found Sir Charles at the pianoforte, and his execution was as lucid and incisive as ever. The chorus sang two part-songs, by Benet and Leslie, which, being unaccompanied, served to indicate that the quality promises well for the large choral works which are set down for subsequent performance. The vocalists were Miss Laura Haworth and Mr. Edward Grime, both local artists, who earned very hearty commendation.

The prospective work of the Society includes a performance on the 6th inst. of "Iphigenia in Tauris," by Gluck, with Madame Albani and Messrs. Lloyd, Henschel, and Oswald as principals, and on December 18 "Samson" is to be given, with Mdlle. Trebelli, Miss Eleanor Rees, Mr. H. Piercy, and Mr. Bridson. For the eighth Concert, on January 22, Mr. Lloyd is again engaged, and Haydn's interesting Symphony "La Reine de France" will then be given. February 5 is to be the red letter day, on which Dr. Mackenzie's Jubilee Cantata, the "Dream of Jubal," composed specially for the Liverpool Philharmonic Society, is to be produced, and this event is being looked forward to with considerable interest. On March 12 Sullivan's "Prodigal Son" will be performed, the artists already engaged including Miss Thudichum, Miss Hilda Wilson, and Mr. Santley. The last Concert of the season will be devoted to Mr. Cowen's oratorio "Ruth," which, as already announced, is to have the benefit of the composer's conductorship, and the vocalists for this occasion comprise Miss Anna Williams, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Watkin Mills.

For the remaining Concerts the following artists are already engaged:—Messdames Néruda, Marian McKenzie, Valleria, Miss Marie Soldat, Miss Fanny Davies, and Herr Max Heinrich; and the pieces announced for performance include Beethoven's Symphonies, Nos. 1 and 7; Berlioz's "Symphonie Fantastique," Purcell's chorus "To the hills and the vales," and excerpts from Cowen's "Sleeping Beauty." Amongst other selections promised for the first time at these Concerts are an Italian Suite, "Roma," by Bizet;



## Moonlight and Music

November 1, 1938

## SERENADE.

Words by HELEN MARION BURNSIDE.

Composed by CRO PINSETTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 &amp; 51, Queen Street (E.C.), also in New York.

*Andantino tranquillo.*  
*sostenuto.*

SOPRANO. *pp* Moon-light and mu-sic en-tranc-ing-ly min-gle, Fresh is the

ALTO. *pp* Moon-light and mu-sic en-tranc-ing-ly min-gle, Fresh is the

TENOR. *pp* Moon-light and mu-sic en-tranc-ing-ly min-gle, Fresh is the

BASS. *pp* Moon-light and mu-sic en-tranc-ing-ly min-gle, Fresh is the

ACCOMP. *Andantino tranquillo.*  
*pp e sostenuto.* (ad lib.)

*rit.* *a tempo.* *pp* fra-grance of dew-dap-pled leas, Fire-flies are light-ing the

*rit.* *a tempo.* *pp* fra-grance of dew-dap-pled leas, . . . Fire-flies are light-ing the

*rit.* *a tempo.* *pp* fra-grance of dew-dap-pled leas, Fire-flies are light-ing the

*rit.* *a tempo.* *pp* fra-grance of dew-dap-pled leas, . . . Fire-flies are light-ing the

*rit.* *pp a tempo.*

depths . . of the din - gle, Blith - est of . . bird haunts in, bloom - la - den

depths of the din - gle, Blith - est of bird haunts in bloom - la - den

depths of the din - gle, Blith - est of bird haunts in bloom - la - den

depths of the din - gle, Blith - est of bird haunts in bloom - la - den

*con anima.*  
trees, Oh! to be roam - ing with thee in the gloam - ing,

*con anima.*  
trees, Oh! to be roam - ing with thee in the gloam - ing,

*mf*  
trees, with thee in the gloam - ing,

*mf*  
trees, with thee in the gloam - ing,

*f con anima.* *mf*

*mf*  
with thee in the gloam - ing.

*mf*  
with thee in the gloam - ing.

*con anima.*  
Oh! to be roam - ing with thee in the gloam - ing.

*con anima.*  
Oh! to be roam - ing with thee in the gloam - ing. Love lives a

*f con anima.* *mf* *p*

Love lives a life - time, love, love,  
 Love . . . lives . . . a life - time, love, love,  
 Love, love, love lives a life - time in  
 life - time in mo - ments like these, love, love,  
*il canto.*

love, love, love lives a life - time in mo - ments like these!  
 love, love, love lives a life - time in mo - ments like these!  
 mo - ments like these, love lives a life - time in mo ments like these!  
 love, love, love lives a life - time in mo ments like these!

A night-in - gale sings in the syc - a - more's sha-dow, While ro - ses in  
 A night - in-gale sings in the syc - amore's sha-dow, While ro - ses in  
 A night - in-gale sings in the syc - amore's sha-dow, While ro - ses in  
 A night - in-gale sings in the syc - amore's sha - dow, While ro - ses in

rap - ture cling close to the tree, Lone - ly I lin - ger, and, muse . . in the  
 rap - ture, cling close to the tree, Lone - ly I lin - ger, and muse in the  
 rap - ture cling close to the tree, Lone - ly I lin - ger, and muse in the  
 rap - ture cling close to the tree, . . Lone - ly I lin - ger, and muse in the

mea - dow, Watch - ing, and wait - ing, and long - ing for thee, . .  
 mea - dow, Watch - ing, and wait - ing, and long - ing for thee, . .  
 mea - dow, Watch - ing, and wait - ing, and long - ing for thee, . .  
 mea - dow, Watch - ing, and wait - ing, and long - ing for thee, . .

*mf con espress.*  
 Ze - phyr is sigh - ing, the mo - ments are fly - ing,  
*mf con espress.*  
 Ze - phyr is sigh - ing, the mo - ments are fly - ing, *dolce.*  
*mf* the mo - ments are fly - ing, Ze - phyr is  
*mf* the mo - ments are fly - ing, *dolce.* Ze - phyr is

*mf con espress.* *dolce.*



*dolce.*  
The mo-ments are fly-ing : Come, O be-

*dolce.* *animato.*  
The mo-ments are fly-ing : Come, O be-

sigh-ing, The mo-ments are fly-ing : Come, O be-lov-ed, and wan-der with

me, Come, come, come, come, Come, O be-

me, Come, come, come, come, Come, O be-

lov-ed, and wan-der with me, and wan-der with me!

lov-ed, and wan-der with me, and wan-der with me!

lov-ed, and wan-der with me, and wan-der with me!

lov-ed, and wan-der with me, and wan-der with me!

Performance markings include: *dolce*, *animato*, *cres.*, *p*, *pp*, *f*, *il canto*, *affrettoso*, *rit.*, *ff*.

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| sing                              | ...               | way                                | ...                 |
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| morn                              | ...               | 65. Mountains bow your heads       | ... W. H. Cummings. |
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two *Legenden* in B flat minor and D major, Dvořák; Ballet music from Henry VIII., Saint-Saëns; "Kaisermarsch," "Traume," and "Walküren-Ritt," Wagner; and the following Overtures—"Ein Traum in der Christnacht," Hiller; "Lustspiel," Smetana; "Nurmahal," Spontini; and "Meistersinger," Wagner.

All this offers sufficient evidence to prove the vigorous existence of the Philharmonic Society, and it is only regrettable that they should now, almost literally, stand alone in the propagation of really high-class music in Liverpool. The Philharmonic Choral Society is defunct, and Sir Charles Hallé's Concerts are suspended. There is, moreover, little or nothing of importance to fill the gaps made by the cessation of these enterprises, and, beyond a probable increase in the number of ballad Concerts, there is small promise of any new venture being started.

A word of praise is, however, due to Mr. Alexander Phipps, a popular local musician, who has announced a series of eight Chamber Concerts, to be given in the Rotunda Lecture Hall. The first of these has already taken place, on the 8th ult., when Mr. Phipps was assisted by Miss Dora Charles (violin) and Mr. F. Weston (violinello), and as vocalists by Miss Adelaide Mullen, Madame Emilie Young, Mr. H. Beaumont, and Mr. J. Sauvage. The programme was well chosen and carefully executed.

Although we have lately had quite a surfeit of light opera, with "Esmeralda," "Falka," "Dorothy," "Olivette," and others, such as "Pepita" and "Manteaux Noirs," announced for early performance, we are still waiting for Mr. Augustus Harris to pay us the promised visit of his Italian Opera Company, which is now expected to take place during the current month.

The plans of the Liverpool Sunday Society are, as yet, in embryo, but it promises at least two interesting items in the Lecture on "Schumann," to be given by Mr. A. E. Rodewald, the energetic and popular Conductor of the People's orchestra, when Mr. Carl Rosa is to take the chair, and Mr. A. E. Isaac's reading of Sophocles' "Antigone," which is announced for the 2nd proximo.

At the second Philharmonic Concert, on the 23rd ult., Madame Néruda (Lady Hallé) received a warm welcome on the occasion of her first appearance here since her marriage with Sir Charles Hallé. The renowned and gifted lady performed Viotti's Concerto for Violin in A minor, and two detached pieces by Wieniawski. The vocalist was Mr. Max Heinrich, the American baritone, whose voice and style created a most favourable impression. The orchestral features of the Concert do not call for special comment, the programme including Beethoven's First Symphony, the Overtures to "Parisina" (Bennett), "Fra Diavolo" (Auber), and the ballet music from Saint-Saëns's opera "King Henry VIII." (first time).

At the Art Club Conversation, on the 22nd ult., a programme of classical music was performed by Mr. W. Richter (solo pianist), M. Johannes Wolff (violin), Mr. Carl Fuchs (violinello), and Madame Marie Andersen (vocalist). Mr. Raphael Roche was the accompanist.

A special musical service was held in St. Peter's Pro-Cathedral, on Thursday evening, the 18th ult., when Gaul's Cantata "The Holy City," and a new and elaborate "Te Deum," by Mr. F. H. Burstall, the Cathedral Organist, were performed by an augmented choir of eighty voices, conducted by Mr. Burstall, and accompanied by Mr. C. Collins (organ) and Mr. H. Jarvis (harp).

At the usual monthly meeting of the Liverpool Musical Club, on the 20th ult., a paper was read on "Church Music" by Mr. H. S. Garrett, and subsequently an early work by the President of the Club—viz., Mr. F. H. Cowen's Quartet in C minor, for pianoforte, violin, viola, and violinello, was played by Messrs. Argent, H. Lawson, Theo. Lawson, and Ter Porten.

The Societa Armonica, an old established Amateur Orchestral Society, gave its eighty-first "Open Rehearsal" on Saturday evening, the 20th ult., in the Mount Street Institute. The vocalists were Miss Allan and Mr. W. H. Allan, and the orchestral *pièce de resistance*, Gade's Symphony (No. 3) in A minor.

The eleventh annual distribution of prizes to the successful competitors at the Trinity College Examinations took place on the 20th ult., in St. George's Hall.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

MR. DE JONG's friends gathered around him in considerable number on Saturday, the 13th ult., quite ready to resume their pleasant musical evenings, eager to judge the quality of the orchestra collected for the winter, and not without interest in the strong party of soloists assembled to aid in properly inaugurating the season. Mdlle. de Lido and Madame Antoinette Sterling, with Messrs. Henry Guy and Barrington Foote sang their favourite songs, and agreeably diversified a programme enriched by the pianoforte solos of M. de Pachmann. Miss Geraldine Morgan needed only a broader tone to render her excellent execution of Wieniawski's Polonaise in A all that could be desired, while the violinello solos of M. de Munk were admirable examples of *cantabile* playing and refined phrasing. In several pieces—notably the "Der Freischütz" Overture—the capacity of the band was shown; and there is no doubt that, as the season progresses, the Conductor will so discipline his force as to render the orchestral efforts very enjoyable. For the second Concert Miss Annie Marriott, Madame Patey, Messrs. Sidney Tower and W. Bantock Pierpoint were secured, together with Herr Poznanski, as violinist, and our well-known English violincellist, Mr. E. Howell; but the 27th ult. was too late in the month to allow of our now recording the result of their efforts.

Sir Charles Hallé, in the afternoon of the 22nd ult., by a very interesting Pianoforte Recital, preluded the somewhat miscellaneous arrangements for the season made by the directors of the Gentlemen's Concerts. Orchestral performances (probably five) will be included in the subscription, together with some drawing-room Concerts (for which the room is very suitable), and the afternoon Recitals, which are sure to prove attractive.

Of his own Concerts, Sir Charles Hallé opened the thirty-first season on the 25th ult. Writing before the event, I can only express my conviction that the reception of our popular Conductor will be even warmer and more enthusiastic than usual, inasmuch as Lady Hallé's presence and assistance must very powerfully stimulate the excitement. We are all familiar with her interpretation of Mendelssohn's Violin Concerto, and can anticipate the grace with which she will render Wieniawski's "Legende" and "Mazurka" in G minor and major. That the vocalist selected for the opening Concert is Miss McIntyre may be taken as surety that she will be well received, and will deserve that reception, on her first appearance here.

At the first of the four Concerts given by the Vocal Society, under Dr. H. Watson, the chief item was Schubert's "Song of Miriam," a work in which the dramatic instinct is more apparent than the smoothness and polish of the vocal writing. Without a band the voices are apt, in places, to stand out somewhat angularly. A very lively and piquant chorus by Levandowski, "A Chafer's Wedding," was given for the first time; and several old glees and part-songs enlivened the after part of a popular programme.

It is hoped that Signor Risegari's admirable chamber music gatherings may be resumed this winter. They ought to be included in the scheme of the Concert Hall subscription; but Mr. Max Mayer's promise of the quartet party at his second Concert in January is gratifying, and should prove attractive. On the 18th Mr. Mayer, with the assistance of Mr. Bauerkeller, Mr. Karl Fuchs, and Mr. Spengel, enabled his friends to pass a pleasant evening. Mr. Mayer plays in the incisive and vigorous style of the lamented Mr. E. Hecht—long so popular here—with great firmness and brilliancy. Apparently the tone of the pianoforte was not too sympathetic, although very powerful.

## MUSIC IN MONMOUTHSHIRE AND SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE annual Conference of South Wales Tonic Sol-faists was held on Monday, the 8th ult., at the Vestry of Calvaria Chapel, Aberdare, Mr. W. T. Samuel, Swansea, President of the Society, occupying the chair. The afternoon Conference was held under the presidency of Mr. David

Jenkins, M.B., in the Chapel. Mr. D. W. Lewis, Bryn-aman, read in Welsh a paper on "The cultivation of the voice," in which he sought to impress upon teachers of singing the necessity of a careful training of children's voices. Mr. W. T. Samuel having given "Practical illustrations of the Registers," Mr. Bonner gave a model lesson to a class of children on "Devices of teaching." In the evening, a miscellaneous programme, illustrative of the system, was gone through, Mr. Jenkin Howell presiding.

At the meeting, on the 8th ult., of the Abergavenny Choral Society, Mr. J. B. Walford presiding, it was decided to continue the work of the Society for another season. Mr. G. F. Howells was elected Conductor.

The Temperance Hall, Merthyr, which has been enlarged and renovated, was recently re-opened, and on Thursday, the 11th ult., an excellent Concert and entertainment was given by the pupils of the Higher Grade school, conducted by Mrs. Rogers, and assisted by the Merthyr Orchestral String Band and Miss P. Jones. A second Concert was given on the following evening.

Madame Patti-Nicolini gave a Concert at Swansea on the 11th ult., in aid of the local Hospital Fund, this being the fourth time she has rendered similar charitable service. The audience consisted of over 2,000 persons, and it is understood the net results will be nearly £1,000. The "Queen of Song" was accorded an enthusiastic welcome, and her singing was rapturously applauded. She was accompanied to the stage by Mr. Dillwyn, M.P. The programme was supported by Signor Nicolini, Signor Tito Mattei, Mr. W. Ganz, Signor Bonetti, Miss Georgina Ganz, Fräulein Kitty Berger, and Mr. Augustus Spalding (recitation).

The annual Concert of the Tredegar Choral Union, on the 18th ult., presented features of considerable interest, the programme comprising, in the first part, Mendelssohn's "Hymn of Praise," and in the second a varied selection of vocal and instrumental items. The artists engaged were Miss Julia Jones and Mr. Maldwyn Humphries. Mr. E. T. Roberts (Cardiff) conducted the band, and the choir was led by Mr. J. J. David.

A Concert, held at the Town Hall, Bridgend, on Tuesday evening, the 16th ult., was attended by H.R.H. Princess Mary, Duchess of Teck, H.S.H. the Duke of Teck, and the Earl and Countess of Dunraven. The royal party met with an ovation on entering the hall. The vocalists included Madame Williams-Penn, Pontypridd; Mr. Tom Williams, Pontypridd. The general arrangements were in the hands of the Rev. F. W. Edmunds, rector.

Dr. Joseph Parry, lecturer in music at the University College, Cardiff, has opened his classes.

An effort is being made with a view to hold the Eisteddfod of 1891 at Swansea.

## MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

At Salisbury the musical season was opened by Mr. Augustus Aylward, who gave two grand Concerts at the Assembly Rooms, on the 12th ult. The performers were Miss Blanche Powell, Miss Helen Saunders, Mr. William Foxon, Mr. Richard Green, and Miss Selina Cocks (solo violin), all Silver Medalists from the Royal Academy of Music. The orchestra, which was the best and most complete that has been heard in the city for some time, performed in excellent style Beethoven's Overture to "Egmont," Mozart's "Jupiter" Symphony, Mendelssohn's Wedding March, Suppé's Overture, "Banditenstreiche," &c. The vocalists met with a most flattering reception, being recalled after nearly every song. Miss Cocks (pupil of Mr. Sainton) received a similar compliment for her clever and brilliant performance of De Beriot's "Andante and Rondo Russe," and Sainton's "Fantaisie Ecossaise." Mr. Augustus Aylward conducted.

We are happy to be able to announce a much more hopeful aspect of affairs regarding the Monday Popular Concerts in Bristol. Last month we were lamenting over the barren prospect that seemed to stretch itself before our disappointed view; this month we are rejoicing in the promise, so to speak, of both seed-time and harvest.

We understand that a deputation of influential gentle-

men lately called upon Mr. George Riseley, who, at the Musical Soirée given by the Mayor of Bristol, in the Colston Hall, on the 11th of last June, offered his services as honorary conductor to the Monday Popular Concerts Society for three years, in order to urge him to fulfil his promise, even though the Society should not exist in the same form as before. The scheme proposed is as follows: That Mr. Riseley shall act entirely on his own responsibility in the revival of the meetings, relying upon sufficient pecuniary support being accorded to him by his fellow citizens, but that those who are interested in the movement shall be invited to contribute sums of half-a-guinea and upwards towards a fund of £1,000, to be used as necessity shall arise, for the continuance of the Concerts, should they fail to pay their way during the next three years, at the end of which time it is hoped they may be able to stand firmly on their own ground. That there shall be a series of Orchestral Concerts, for the rendering of both classical and popular works, and also for those (by no means few in number) which come under both heads; and for the performance, at least once in the season, of a choral work of prominent merit and interest, to be selected from the writings of English composers. That novelties shall be included in the programmes in judicious moderation, and that from time to time leading musicians among our countrymen shall be invited to write a work expressly for these Concerts. That solo vocalists shall be engaged at each Concert, amongst whom will be numbered, as often as may be found practicable, those of undoubted eminence. It goes without saying that local forces will be utilised as much as possible for the orchestral part of the scheme, and perhaps, in years to come, with the increased facilities for training and development, the band, like the chorus, may be entirely drawn from our own city. It is also thought well to alter the prices of the tickets, and to have a number of shilling seats, which was the arrangement when the Concerts were first started, but was abolished in later years. It need only be added that the musical arrangements will be in the competent hands of Mr. Riseley, where we may safely leave them, though, with his willing assent to the whole plan, he kindly states his readiness to consult his supporters in the choice of works to be performed, and in any alterations which, as time goes on, may be desirable.

The first of Miss Lock's Concerts for the present season was given in the Victoria Rooms, Clifton, on the 23rd ult., before a numerous and appreciative audience. The executants were, as usual, Mr. Henry Hudson (violin), Mr. Gardner (viola), Mr. Pavey (violoncello), and Miss Mary Lock (pianoforte). The programme opened with Mozart's melodious Quartet in A major, for pianoforte and strings; Chopin's Polonaise in C, for pianoforte and violoncello; a pleasing and fanciful Romance of Svendsen's for violin, as well as Miss Lock's choice of three well-known numbers of Grieg's *Albumblätter* (Op. 28) gave great pleasure to the audience; but the chief interest was centred on the last item, which was a Trio for pianoforte, violin, and violoncello, by Mdlle. Cécile Chaminade, and for which the performers had evidently reserved their best efforts, with the result of an excellent and spirited rendering. We feel that this youthful writer has sent us a work bearing upon it the mark of genius, and we shall look forward with pleasure to hearing more compositions from the same pen. Mr. Frank May was the vocalist, and contributed three songs in a popular style, in which he was ably accompanied by Mr. Fulford.

On the 24th ult. the annual presentation of certificates in connection with the South Midland Section of the National Society of Professional Musicians took place at the Blind Asylum Lecture Hall, Bristol. The Mayor presided, and Dr. A. C. Mackenzie, principal of the Royal Academy of Music, distributed the prizes. Dr. Mackenzie said his first duty was to thank them for the manner in which they had received him, and for the words the Mayor had used towards him. That was by no means the first occasion on which he had assisted at a distribution of certificates given by the Society of Professional Musicians. At Manchester and Liverpool, a year or two ago, he had the opportunity of meeting many of its most active members, and of making personal acquaintance with the scope and inner working of the Association; and he was particularly happy when he congratulated that Society



upon the result of its work in connection with these examinations. The field of work was large enough to admit of, nay, even to demand, the combined exertions of many. It was by concerted action and mutual goodwill only that they might hope to increase the quantity and improve the quality of the "blades of grass" in the field of music in Great Britain. The members of the Society and their friends dined in the evening at the Imperial Hotel, White Ladies Road.

## MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, October 8.

THE thirty-first annual Festival of the Worcester County (Massachusetts) Musical Association took place on September 25, 26, 27, and 28. The Conductor was Carl Zerrahn, of Boston, who has been at the head of these Worcester County gatherings for twenty-two years; the chorus numbered nearly 500 voices, two-thirds from Worcester and the remainder from towns and villages in the vicinity. Boston sent the orchestra, which was an exceedingly capable one, composed for the greater part of members of the Boston Symphony Orchestra, which, under the direction of Wilhelm Gericke and the financial support of Mr. Higginson, has been brought to a degree of perfection that entitles it to be called one of the few really great orchestras in the world. There was a small multitude of solo singers, the principal ones being Madame Giulia Valda, Miss Emma Juch, Miss Hope Glenn, Max Alvary, Myrom W. Whitney, and D. M. Babcock. These singers were relied on for the more serious portion of the festival work, but none of them caused so much enthusiasm as Miss Marie Howe, the young soprano of Brattleboro', Vermont, whose exploits during a recent brief engagement at Kroll's Theatre in Berlin were much discussed in the music journals at the time. Miss Howe is a singer of the florid type, with one of those fresh flexible and high soprano voices which the United States seem to supply in greatest abundance of late years. She has talent of the most pronounced order within a narrow field, but her vocalisation is not finished, and all discriminating lovers of the old *bel canto* who heard her were glad to hear that her recent public performances were only in the nature of a temporary artistic outing, and that she is soon to return to her studies in Europe.

The popular interest called out by the festival was most astounding. On the 24th there were three rehearsals, and on each of the four festival days one rehearsal in the forenoon. To these rehearsals the public were admitted by ticket as if they were concerts. Adding them to the eight regular afternoon and evening Concerts it will be seen that the week offered fifteen entertainments. The large Mechanics' Hall was crowded at each of the Concerts and nearly every chair was occupied at the rehearsals. The total attendance was certainly not far short of 23,000, and, as has been the case for several years past, the proceeds were so large as to leave a handsome surplus in the hands of the Governing Board of the Society. The miscellaneous character of the Worcester Festivals has been commented on adversely for several years by the serious-minded music reviewers of the New York and Boston newspapers, but without effecting a change for the better. This year the criticisms were both more general and more outspoken, with the result that a local controversy was provoked from which reforms are to be hoped in the future. The grounds of one complaint will be apparent without argument to transatlantic readers when they are told that of the five works in the programme which employed the chorus two were "The Messiah" and Verdi's "Manzoni Requiem," both of which had been given three times previously within a comparatively recent period. Of the compositions newly studied for the occasion, one was Rossini's "Moses in Egypt," the second, Beethoven's "Praise of Music," and the third, Saint-Saëns's setting of Psalm xix., "The heavens declare." The last work was the most successful of the list in respect both of performance and public appreciation. It had never before been performed in this country, and the *cognoscenti* were delighted with its happy union of the old and the new, both in thought and manner. It inspired the chorus, solo singers, and instrumentalists to

put forth their best efforts, and the forty-five minutes devoted to it were the most refreshing in the week of music. Why Rossini's old opera was revived it was impossible to explain, the more since the version used was that made nearly fifty years ago for the Boston Handel and Haydn Society, and had lain unused in the library of that venerable Society for exactly twenty years. This version, unlike that prepared by Mr. Arthur Matthison for the Sacred Harmonic Society, of London, thirteen or fourteen years ago, is based on Rossini's original score—that is to say, on the "Mosè in Egitto" of 1818 instead of the French "Môïse" of 1827. This latter version is much stronger in choral and *ensemble* numbers than the Italian score, Rossini having attempted to increase its dramatic forcefulness in deference to the taste of the Parisians formed by Gluck. It was only too evident, however, that no effort and no version can reconcile the taste and conviction of to-day with such a strange union of solemn thoughts and light-hearted melodies as the Italian master effected in this work.

The Worcester County Association was the first to introduce Robert Franz's edition of "The Messiah" in the States, although portions of it had previously been heard in Boston at Concerts of the Handel and Haydn Society, that Society having been largely instrumental in inducing Herr Franz to undertake his work of revising the score, and completing the accompaniments. Three years ago at the Worcester Festival the new score, which had just been tested at the Birmingham Festival, was used and followed implicitly, down to the assignment of the "divisions" in "He shall purify," "For unto us," and "His yoke is easy" to the solo quartet, and treating "He shall feed His flock" and "Come unto Him" as a soprano solo, keeping it all in the key of B flat. This year the first chorus was entirely omitted, the air being divided, as is usual, between contralto and soprano, and the quartet utilised only in the "For unto us" of the chorus numbers.

Only one Symphony was included in the programmes—namely, Spohr's "Consecration of Tones." Other numbers worthy of mention were two excerpts (the love duo and finale) from Cornelius's Opera "The Barber of Bagdad," Schubert's 23rd Psalm, for female voices (with orchestral accompaniment, the parts lent by Mr. Theodore Thomas, in place of the original accompaniment for pianoforte), two dainty French songs by A. Goring Thomas ("Midi au Village," and "Ma voisine," composed for and sung by Miss Marguerite Hall, Saint-Saëns's "Phaeton," and a Suite for grand orchestra, entitled "Italia," by Arthur Wild, a young Boston musician, recently returned from studies at Munich, and three or four standard Overtures.

The directors of the Cincinnati Festival Association announce the ninth Biennial Festival to be held in that city in May, 1890, with Mr. Theodore Thomas as Conductor. The principal choral works will be Berlioz's "Te Deum," Dvorák's "Stabat Mater," and Verdi's "Requiem."

HANDEL'S rarely-heard Oratorio "Belshazzar" was performed in a highly commendable manner at the Assembly Hall, Mile End, on the 6th ult., by the orchestra and chorus of the Musical Association connected with the building. The prices of admission were such as the humblest amusement seeker could afford to pay, and the large building was not only crammed, but the packed audience listened with the most earnest attention to the music, affording in this respect an example to more fashionable gatherings at St. James's Hall. As the loudest applause of the evening was bestowed on the Symphony which follows the summoning of the wise men of Babylon, there seems little reason to doubt that the lighter symphonies of Haydn and Mozart would be welcomed by many to whom they are now as a sealed book, and who have to be content with the vulgar jingle provided for them in so-called music halls. The solos in "Belshazzar" received ample justice from Miss Marianne Fenna, Miss Helen d'Alton, Mr. John Probert, Mr. Charles H. Victor, and Mr. W. H. Brereton, and the Conductor, Mr. G. Day Winter, deserves great credit for the efficiency of the choir and band.

THE members of the St. George's Glee Union gave their 236th Consecutive Monthly Concert, in the Pimlico Rooms, Warwick Street, S.W., on the 5th ult., under the direction

of Mr. Joseph Monday. The soloists were Madame Berta Foresta, Miss Louise Augarde, Miss Annie Wilson, Mr. Jules Bellingham, Mr. Percy Palmer, and Mr. Thurlay Beale, whose rendering of a good selection of songs was highly appreciated. Mr. W. W. Harrison played two oboe solos very finely, and Miss Follitt contributed two piano-forte pieces. The chorus singing was very good throughout, and comprised the following part-songs: "The welcome home" (Haking), "O hush thee, my babe" (Sullivan), "The lass of Richmond Hill" (Leslie), "My true love hath my heart" (Smart), "You stole my love" (Macfarren), "Come, live with me" (Bennett), "The bells of St. Michael's tower" (Stewart), and "The Carnovale" (Rossini). Mr. F. R. Kinkee presided at the piano-forte.

On the 13th and 14th ult. the Harvest Festival Services were celebrated at West Hackney Parish Church. On the 13th ult., at a special Evensong, there was a full orchestra and an augmented choir of about 180 voices. These special evensongs, at which the works of some of the greatest composers of sacred music are given, have become an institution at West Hackney, which is highly appreciated. The Opening Voluntary was Handel's "Occasional" Overture, played by orchestra and organ. The service commenced with Processional Hymns, followed by a shortened form of service. Dr. H. W. Little's Magnificat was given for the first time with full orchestra. The Anthem was Mendelssohn's "Hymn of Praise," played right through. The orchestra was led by Mr. Baynton, and the choruses were given with much precision and accuracy. Mr. F. L. Kett conducted, and Mr. Gibbons presided at the organ.

At the Examinations for Degrees in Music, held at Oxford on the 13th ult., the following satisfied the Examiners:—For the Degree of Mus. Doc.—A. King, Exeter College and Brighton. For the Degree of Mus. Bac.—A. S. Dale, Brasenose College and Rochester; C. E. Jolley, New College and Twickenham; D. E. L. Lillingston, B.A., Hertford College; D. D. Martyn, Keble College and Sladesbridge; H. E. Nichol, New College and Hull; A. M. Richardson, Keble College; W. E. Stevenson, New College and Croydon; E. T. Sweeting, New College and Fleetwood; W. E. Thomas, St. Edmund Hall and Bloxham. Examiners—Sir F. A. Gore Ouseley, Bart., D.Mus., M.A., Christ Church, Prof. Mus.; C. Hubert H. Parry, D.Mus., M.A., Exeter College, Choragus; J. F. Bridge, D.Mus., Queen's College.

In the March number of THE MUSICAL TIMES a long account of the correspondence of Wagner and Liszt, as published in the original tongue by Breitkopf and Härtel, was given. Shortly after the letters were translated by Mr. F. Hueffer and issued in two volumes by Messrs. H. Grevel and Co., of Covent Garden, so that English readers were placed in a position to become acquainted with the correspondence. The translations have made an agreeable addition to the musical library, and are highly valued as exhibiting in the most interesting way the natural characteristics of the two great men. When a new edition is called for it will be probably furnished with an index, which will greatly enhance the value of the book. Without it there is a difficulty in finding all the treasures that are contained within the pages.

The first Concert of the season at the Princes' Hall was given, on the 8th ult., by Madame de Llana, a pianist of whose antecedents we are entirely ignorant. Her programme took the form of a Chamber Concert, the concerted works being Mendelssohn's Quartet in B minor (Op. 3) and Beethoven's "Kreutzer" Sonata for pianoforte and violin, in the execution of which Madame de Llana was assisted by Messrs. Otto Bernhard, W. H. Hann, and H. A. Brousil. Her solos included minor compositions by Schubert, Schumann, Chopin, and composers of lesser note, which she played in a fairly commendable manner, though neither in style nor technique did she display more than average ability. The vocalist was Mr. Iver McKay, whose songs were scarcely suitable to a high class Concert.

On the evening of Saturday, the 20th ult., the first Bohemian "Ladies' Night" of the Epping Forest Musical Society took place in the handsome pavilion attached to

the Royal Forest Hotel, Chingford. Major Alexander Gordon occupied the chair and Mr. Walter Latter, R.A.M., directed the music. Several local amateurs were supported by Messrs. Edward Dalzell, Alfred Moore, and T. E. Gatehouse (solo violin). The singing of the professional vocalists was of a high order, and the *début* of Miss Edith Doughty, a young violinist of fourteen summers, who played with Mr. Gatehouse Ersfeld's beautiful violin duet "Schlummerlied," was a marked success. Mrs. Elvin, a clever amateur pianist, and Mr. Latter shared the duties of accompanist, the Concert being much appreciated.

HARVEST Thanksgiving services were held at Holy Trinity Church, Little Queen Street, Holborn, on Friday evening, the 19th, and Sunday, the 21st ult. At the Friday evening service Garrett's Magnificat and Nunc dimittis in D were sung, and the Anthem was Stainer's "Ye shall dwell in the land." On Sunday morning the Te Deum and Jubilate were sung to Boyce in A, the Kyrie and Gloria being Garrett in D, and the Anthem was Barnby's "O Lord, how manifold." In the evening the same service and anthem were used as on Friday. The Choir was under the Conductorship of Mr. J. H. McGuire, the Choirmaster; and Miss Cope, the Organist of the Church, presided at the organ. The church was tastefully decorated for the occasion.

THE regret that the operations of the Sacred Harmonic Society should not have met with all the support expected during the period of its reconstruction, is softened by the belief that the Society's work will not entirely cease. It rests with the shareholders to determine whether fewer Concerts during the season shall be given, or the whole thing be allowed to collapse. The change of the night of meeting was inconvenient to many of the old subscribers, and resulted in a heavy financial loss during the last season, so that the council have not felt themselves justified in making engagements for the coming months. Still, though it is not positively stated, there is a hope that the Society's name may be kept before the public, even if the Concerts to be given are reduced in number.

THE Harvest Festival at St. Peter's Church, Dulwich, took place on the 14th ult. The musical portion consisted of the following—Morning: Te Deum in F (Smart); Jubilate (Nares in F); Kyrie and Glorias, composed specially for this service by the Organist and Choirmaster, Mr. A. F. Grainger; Anthem, "Ye shall dwell in the land" (Stainer), solo by Mr. L. J. Langmead. In the Evening, "Cantate and Deus misereatur" (Bunnett in F); and Anthem, "Praise the Lord" (Hall), were given. At the conclusion of the service, the Hallelujah Chorus (Handel) was sung, followed by an Organ Recital by Mr. Bruce H. Steane, which included his own "March Jubilant," Moderato in F (Gade), and Cantilène Pastoral (Guilmant).

WE are informed that the arrangements of the Musical Association, which this month enters upon its fifteenth year of existence, include papers on various subjects by Messrs. Ridley Prentice, E. H. Turpin, Frederick Corder, Edgar F. Jacques, Arthur Hill, and D. J. Blaikley, while negotiations are pending with other gentlemen. The new session promises to fully equal any of its predecessors in interest and usefulness, although a perusal of past work would show this to be no easy task. The path of the Association is one untrod by any other musical body, for its *raison d'être* is not in giving Concerts or in educating talent, but in investigating all subjects connected with music, especially those which in any way offer novel points for consideration.

THE customary Harvest Festival was celebrated at Beckenham Congregational Church on Sunday, September 30. The services, under the direction of the Organist, Mr. Edward A. Coombs, were fully choral, that in the morning being sung to Smart in F, with Barnby's "O Lord, how manifold," for the Anthem. The evening service was divided into two portions, the latter consisting entirely of musical numbers, vocal and instrumental. The ordinary Anthem was "While the earth remaineth," by Berthold Tours; the special Anthems were "Comfort ye" and the following two numbers from "The Messiah"; also

a new setting of the hymn "Abide with me" as an Anthem, by Joseph Barnby. The organ solos were by Berthold Tours, Mendelssohn, and Sterndale Bennett.

MESSRS. NOVELLO, EWER AND CO. have just issued a new Octavo Edition of Handel's "Jo-hua," edited by Mr. E. Prout, who has also written some additional orchestral accompaniments. The Oratorio contains some of the finest of the composer's choruses—"Ye sons of Israel," "To long posterity," "The Lord commands, and Joshua leads," "Glory to God," "We with redoubled rage return," and others, each of which possesses all the fascinations of thoroughly Handelian compositions of the kind which make them so attractive to choral societies. There are some beautiful solos, though many which were "old-fashioned" have been wisely omitted in the present edition, to make it suitable for performance, and there is no doubt that the publication will promote a revival of the Oratorio.

THE Harvest Festival at Christ Church, Woburn Square, W.C., took place on Thursday, the 18th ult., when the church was beautifully decorated. The choir, which was largely augmented, was conducted by Dr. Bridge, the Organist of Westminster Abbey. The music performed on this occasion was a fine Festival Service in G, by Dr. Bridge, the "Hallelujah Chorus," and a Motett, composed for the service, entitled "The Harvest of the Future," by Mr. Frank T. Lowden, the Organist and Choirmaster of Christ Church, which went well under the able guidance of Dr. Bridge. The treble solos were taken by two boys from the Abbey, the tenor by Mr. Ernest Smith, and the bass by Mr. H. Horscroft.

A CONCERT was given, on the 20th ult., to the guardians and inmates of the Islington Workhouse by Major Hale's choir of boys and girls, assisted by Miss Rosa Lonsdale, Mr. C. Odell, Mr. H. J. Dean (solo violin), Mr. W. H. Haynes (solo oboe), and Mr. B. B. Barrett (solo pianoforte). The choir sang some of Mr. Crowe's vocal waltzes, and part-songs by Mendelssohn and Kellner, in a very creditable manner, and a couple of duets by two of the children—viz., Miss and Master Maidment, were particularly well rendered. A special feature of the evening was the solo singing of Miss Rosa Lonsdale, who possesses a very clear and musical soprano voice and has evidently been well trained. Mr. B. B. Barrett conducted.

THE inaugural Concert in connection with the Wood Green Nightingales' Smoking Concerts was held at the Masonic Hall, Wood Green, on Thursday evening, the 4th ult. The programme included Servais's "Souvenir de Spa," solo for violoncello, admirably played by Mr. E. Woolhouse, and Mendelssohn's Variations Concertantes (Op. 17), duet for violoncello and pianoforte, by Messrs. E. Woolhouse and A. J. Hadrill; Benedict's "Rage, thou angry storm," and Gounod's "Vulcan's Song" being well sung by Mr. Walter Sycklemore. Recitations were given with much effect by Mr. E. L. Ebsworth, and the selection of glees rendered during the evening by the Unity Quartet was received with considerable applause.

SPECIAL Harvest Services were held in the Barbican Congregational Church, New North Road, N., on Sunday, September 30, when appropriate anthems by Barnby, Sydenham, and Waring were sung. On the Monday following (the 1st ult.) a Concert of Sacred Music was given. The programme included a Cantata by Pattison, entitled "A Day with our Lord," and choruses and solos from the works of Handel and Haydn. The performers were Miss Crome, Mr. Alfred Probert, and Mr. Newbery. The accompaniments were played by Mr. T. Cowtan Edwards. The choir acquitted themselves very creditably. The Conductor was Mr. George H. Male, Organist of the church.

ON the 11th ult., at Holy Trinity Church, Upper Tooting, Mendelssohn's "Come, let us sing," was sung by the united choirs of St. Leonard's Church, Streatham, and Holy Trinity Church, Upper Tooting, with an orchestra. Masters Steward and Simson were the treble soli (duet), the former taking the opening chorus, "Come, let us sing," and Mr. E. Bryant, the tenor. Mr. Charles T. Corne (Organist of St. Leonard's Church, Streatham) presided at the organ, Mr. Arnold Russell at the pianoforte, whilst Mr.

Henry Morley was first violin, and Mr. Alfred Physick (the Organist of the Church) conducted. The Magnificat was sung to Gadsby in C.

THE Harvest Festival was celebrated at St. Philip's, North Camberwell, on the 11th ult. The Magnificat and Nunc dimittis was Eaton Fanning in C, and the Anthem "Sing praises to God" (Wareing). Beethoven's Hallelujah Chorus ("Mount of Olives") was also sung after the Blessing. Mr. Ernest F. P. Carrick, Organist and Choirmaster, St. Peter's, Walworth, presided at the organ, and Mr. Chas. O. M. Philps, Organist of St. Philip's, conducted. At the conclusion of the service an Organ Recital, including the "Storm" (Lemmens) and Postlude in D (Smart), was given by Mr. Carrick. The festival services were repeated on Sunday evening, the 14th ult.

THE excellent series of articles in *Murray's Magazine*, by Miss A. M. Wakefield, on the "Foundation Stones of English Music," which has already included essays on Church Music and Musicians, Madrigal Time, Henry Purcell, and National Melodies, deals in the October number with Music Competitions. While pointing out many things to be avoided, Miss Wakefield holds that the popular taste for music exists and deserves our heartiest support. "If there was no musical movement among our people, it might be another matter; but as there is, let us leave no stone unturned to elevate it." For the November number, an article on Carols is promised.

AT a meeting of the Stewards of the Hereford Musical Festival, on the 11th ult., the Ven. Archdeacon Stanhope resigned his work as Secretary of the Festival in consequence of ill-health. The Executive Committee reported that the amount paid to the Charity was £831 19s. 7d. The total receipts amounted to £2,877 3s., the payments to £3,582 15s., leaving an adverse balance of £705 12s. The stewards guarantee deposits amounted to £1,120, and the Committee decided to return to each Steward the sum of £2. The customary votes of thanks terminated the proceedings.

THE prospectus of the Hampstead Popular Concerts of Chamber Music has just been issued. Six Concerts are to be held at the Vestry Hall, Haverstock Hill, on certain Friday evenings. The Heckmann Quartet has been engaged for the 30th inst. Mr. Gompertz and Herr Ludwig will be the leading violinists at the remaining Concerts. The pianists already engaged include Madame Mehlig, Miss Fanny Davies, Mr. Dannreuther, and Prof. C. Villiers Stanford. A series of interesting programmes has been drawn up, and there is no doubt but that the Concerts will be both interesting and attractive.

THE Harvest Festival at St. Andrew Undershaft was held on Wednesday, the 17th ult. The whole of the music was excellently rendered by the choirs of St. Andrew Undershaft and Spitalfields Church, with the choir boys of St. John-at-Hackney Grammar School—in all, about seventy-five voices. The Church Orchestral Society of twenty-one players, with organ (Organist, Mr. F. J. Yeatman, of Spitalfields Church), accompanied throughout, and Mr. W. M. Wait (Organist and Choirmaster of St. Andrew Undershaft) conducted.

THE Harvest Festival at Christ Church, Clapham, took place on Thursday, the 11th ult. Service began with a Processional Hymn; Magnificat and Nunc dimittis, Stainer in B flat; and for the Anthem, a selection from the "Creation," admirably sung by the choir. The soloists, Master Bellett and Messrs. De Wint and Pitman, rendered the various solos allotted to them in a creditable manner. After the service a selection of music was given by Messrs. Gale, Way, De Wint, and Pitman. Mr. Gale presided at the organ, and Mr. Way conducted throughout the evening.

HARVEST Thanksgiving Services were held at St. James's Church, Camberwell, on Thursday evening, the 11th, and Sunday, the 14th ult. The music included Te Deum and Jubilate to Garrett in D; Magnificat and Nunc dimittis to Martin in B flat; the Anthem "Praise the Lord" (Hall), "Ye shall dwell in the land" (Stainer), and "Fear not, O land" (Goss), and the Hallelujah Choruses from "The Messiah" and Beethoven's "Mount of Olives." Mr. Blackbee presided at the organ.

DR. BRADFORD'S Harvest Cantata was given at the Harvest Festival at St. Mark's, Myddelton Square, Clerkenwell, on the 11th ult., by an augmented choir of eighty voices; the composer conducted. The Canticles were Tours in F, and the Hallelujah Chorus from "The Messiah" was given at the conclusion of the service. Mr. Percy Bradford presided at the organ; Mr. W. Morrow, trumpet; and vocal solos were rendered by Master T. Clare and Mr. Alderson.

THE organ in St. John's Wood Presbyterian Church has recently been renovated and enlarged. The formal re-opening took place on the 17th ult., when Mr. F. G. Edwards (Organist and Choirmaster of the Church), under whose direction the alterations have been carried out, gave an Organ Recital, and the church choir gave excellent renderings of Purcell's "Rejoice in the Lord," Wesley's "Blessed be the God and Father," and Sullivan's "Lead, kindly Light."

THE Harvest Festival at St. Giles's-in-the-Fields was celebrated on Sunday, September 30. In the evening, the Anthem, "Ye shall dwell in the land" (Sir John Stainer), and the Chorus, "Glorious is Thy Name" (from Mozart's "Twelfth Mass"), were sung by the choir. At the conclusion of the service the Organist, Mr. F. C. Boyes, gave a Recital on the organ. Among the pieces performed were a March (Silas), an Andante (Smart), and the first Movement from the Fourth Concerto (Handel).

THE Harvest Thanksgiving Service of St. Matthias Church, Bethnal Green, took place on the 14th ult. The Service was J. T. Field in D, the Anthem after the third Collect was "Great is the Lord" (Sydenham), and after the Service "Ye shall dwell in the land" (Stainer), concluding with Jackson's Te Deum, in which the whole congregation heartily joined. A short Organ Recital was given by the Organist, Mr. R. H. Tickle.

THE Harvest Thanksgiving Services at St. Luke's, West Kilburn, were held on Sunday, the 14th ult. The music in the morning included Sullivan in D, and "O give thanks," Sydenham. In the evening the Canticles were sung to Garrett's setting in E flat. The Anthem was Macfarren's "God said, Behold I have given you every herb." The voluntaries were played after the services by Mr. F. H. Stokes, F.C.O., who also directed the choir.

MR. C. E. MILLER gave a series of Organ Recitals on the Thursdays in October, at the church of St. Augustine and St. Faith, E.C. Pieces by Mendelssohn, Lemmens, Bach, Silas, Freyer, Mozart, Stainer, Tours, Schumann, Handel, Gade, Smart, Guilman, and other composers supplied the programmes. It is understood that the Recitals will be continued until further notice.

THE cause of music in America will doubtless be greatly aided by the publication of the *Cleveland Musical Art Journal*, published fortnightly in Cleveland, Ohio. The articles, original and selected, are good, those from English papers being duly acknowledged; and the manner in which the journal is conducted, as shown in the first twelve numbers, appears to be honest and earnest.

HARVEST Festival Services were celebrated on the 14th ult. at St. Stephen's, Clapham Park. The Anthems were "Ye shall dwell in the land" (Stainer) and "Sing aloud unto God" (Olding). The Evening Service was a new setting in C of the Cantate Domino and Deus Misereatur, by the Organist and Choirmaster of the Church, Mr. J. H. Olding.

MR. MURBY'S new and original Juvenile Fairy Cantata, entitled "Elsa; or, the imprisoned fairy," was given at the Brixton Hall, on the 29th ult., too late for detailed notice. It was supported by a large number of performers in fancy dresses. A second Cantata, "Queen I love you's five o'clock tea," was also given, under the direction of the composer.

ON Thursday, the 18th ult., a good performance of Weber's Harvest Cantata was given by the choir of St. Saviour's Church, St. George's Square, Pimlico, the soloists being Master James Coxall, Mr. E. L. Fredericks, and Mr. T. Davies. Mr. D. Woodhouse, Organist and Choirmaster of the Church, presided at the organ.

MR. G. AUGUSTUS HOLMES gave an Organ Recital in St. George's Church, Camberwell, on the 10th ult., with the following programme: Offertoire (Ch. Collin), Andante grazioso (Smart), Festal March (Elvey), Andante, varied (J. B. Calkin), Minuet in A (Kendal), Concluding Voluntary, "March in Scipio" (Handel).

MISS LYDIA DAVIS gave her annual Concert at St. Mark's Hall, Battersea Rise, on the 11th ult. She was assisted by Miss Sheldon-Smith, Madame Edwardes, Mrs. Shedden, Mr. Swinford, Mr. T. Maude, and Mr. Stanley West. The accompaniments and some solos were played by Miss Frances Davis.

MR. W. G. WOOD gave, on the 6th ult., at the Bow and Bromley Institute, an Organ Recital, when a new Toccata in D minor, composed by him, was encored. The vocalists who assisted were Miss Emily Davies and Mr. R. E. Miles. Mr. Victor Buziau was solo violinist, and the accompanist was Mr. Fountain Meen.

THE popularity of Dr. Bridge's Birmingham Cantata seems to be assured, performances of "Callirhoë" being already announced for Hull, Brighton, St. Leonards, Rochester, Islington, Cheltenham, Sunderland, Bath, Exeter, Manchester, Alderley, Maidstone, Kilburn, Ipswich, and the Bow and Bromley Institute during the coming season.

AT the Christmas term of the Royal College of Music forty-three new pupils entered, making a net increase of thirty-one, and raising the whole number to 250. The Director met the pupils in the Concert-room of the Alexandra House, and addressed to them a few words of advice and encouragement.

THE Harvest Festival at St. Luke's, Brompton Hospital, was held on the 18th ult., when a full choral service, with the Anthem "Ye shall dwell in the land" (Stainer), was effectively rendered by the church choir, under the direction of the Organist and Choirmaster, Mr. F. Gilbert Webb.

A HARVEST Thanksgiving Festival was held at Holy Trinity, Tulse Hill, on Saturday and Sunday, the 6th and 7th ult., under the conductorship of Dr. H. Walmsley Little, Organist and Choirmaster of the same. Dr. C. J. Frost presided at the organ.

THE Annual Festival of the Guild of St. Luke was held in St. Paul's Cathedral on Thursday evening, the 18th ult. The musical portions of the service were rendered by the London Gregorian Choral Association, under the direction of Dr. Warwick Jordan, who presided at the organ.

HARVEST Festival services were held at St. George-the-Martyr, Southwark, on Sunday, September 30, which were well rendered under the direction of the Organist, Mr. Stretton Swann. The Anthems were "O Lord, how manifold" (Barnby), and "Ye shall dwell in the land" (Stainer).

THE Service Calendar of St. John's, New Jersey, sets forth the services and hymns to be given at that church during the month, in a manner worthy of imitation in other "Choirs and places where they sing" as well at home as abroad.

IT is intended to celebrate the 150th anniversary of the Royal Society of Musicians by a performance of Handel's "Messiah" in Westminster Abbey on the 29th inst.

MR. B. B. BARRETT has been appointed a Professor of the Organ and Pianoforte to the City School of Music.

## REVIEWS.

*The Nature of Harmony and Metre.* By Moritz Hauptmann. Translated and Edited by W. E. Heathcote, M.A., late Fellow of Trinity College, Cambridge.

[Swann, Sonnenschein and Co.]

THE work of Moritz Hauptmann has hitherto only been known to those musicians who can add to their other accomplishments that of a knowledge of the German tongue. Those who believe in the mathematical side of music will be glad to know of its translation into English, especially as this is a tolerably faithful reproduction in



another speech than that of the author's original thoughts. These, not dealing with poetry or poetical ideas, but implying statements of matters of accepted fact, can be as readily reduced to equivalent language in any tongue. Like most philosophical treatises on abstruse subjects, however, sometimes the phraseology is involved if not obscure; but this is a peculiarity which belongs to the author as much as to his translator. There is little need to enter into a full description of a work which has already been accepted in Germany as a classical contribution to musical literature. It is written after the style which is supposed to commend itself with peculiar force to the Teutonic mind. It deals with the subject of music from a standpoint that few care to attain, or to envy the position taken by those who climb to it. The statements made, being mathematically demonstrable, are practically unchallengeable. How far they are valuable in art is a matter which experience has already settled. With the so-called scientific basis of music, the greater number, if not the whole of the world-famed composers, had no acquaintance. Their music is none the less beautiful because of their ignorance. While the world lasts there will be scientific things done without any so-called scientific knowledge. The value of such labours as those of Moritz Hauptmann should not, however, be underrated because they are not likely to be generally accepted. Musicians there have been whose knowledge of the scientific structure of musical material has divested their work of much that was potentially beautiful. It is gratifying to know that music is a science as well as an art, but it is also humiliating to be forced to acknowledge that few abstract mathematicians have ever brightened the world with music constructed upon absolutely scientific principles. The world may be the better for this new addition to musical literature, but as it was no worse before its appearance the position of things remains unchanged. Taking the translation upon its own merits, it deserves some commendation. The simple question which forces itself forward, nevertheless, is this: Was the translation required, and will the English version add anything valuable to the library of the earnest student, or increase his practicable stock of knowledge? We confess our inability to answer this query affirmatively. We might go further and say that it is doubtful whether it has any practical value to the musical school at all. It is dialectic philosophy, similar to that propounded by Hegel, applied to musical matters, and expressed in phraseology far above the reach of those who only study the plain and simple language required for an ordinary musical education.

The work is divided into three broad sections:—1, Harmony; 2, Metre; 3, Metrical Harmony and Harmonic Metre. In the first part is shown the derivation of the triad from acoustics, the derivation of related keys and modulation in general. The second part deals with metre and rhythm, the one being treated as analogous to harmony, the other to melody. The translator, sometimes in doubt for an exact English expression, Germanises his English, and so sacrifices elegance of style to accuracy of description. Thus, in speaking of the second portion of the book, he says: "The metrical unit is shown to be a two-parted unity. This, as two-timed metre, is identified with the Octave (or Root) in harmony, then three-timed metre, which contains two overlapping metrical units, is identified with the Fifth, and four-timed, which is the last of the uncompounded metres, and includes the other two, with the Third. The four-timed metre is the metrical triad." "The last part of the book considers the union of metre and harmony; that is, harmony and melody in concrete combination with metre and rhythm. In this the few general principles that can be laid down regard only harmony and metre, for these elements are more fixed and determinate than melody and rhythm. Thus the metrical portion of dissonance is discussed, both of suspension and of the seventh chord. Also continued accent by syncopation is shown to correspond with the series of linked seventh chords." We have preferred to give the translator's own words concerning the analysis of the work, inasmuch as it will show at a glance his musical qualifications for the task he has set himself. Such an expression as "the key system stretching out, or in transit to dominant or subdominant" is a dictionary translation of "des tonartssystem

nach der einen oder anderen Dominant-seite übergreifend," but the English, though in the main correct, shows no knowledge of music on the part of the translator. If he had said "Transition to the dominant and subdominant," musicians might have understood the sentence. When, however, as on page 32, we read "The minor-major key is in its subdominant and dominant chords of like structure with the minor, and, when continued further in both directions, must also lead to like—on the subdominant side to minor triads, on the dominant side to major. Therefore, for joining the limits of its system, either stretching out or closed, it can only contain the same chords as the system of the minor key; for in them the dominant chords alone have share," we feel that the complications of the original German are simplicity itself. We also are tempted to wish that the translator had either left the book alone, inasmuch as it is evident that his musical and linguistic attainments do not equally balance each other, or that he had allowed the musician to whom he alludes in the preface to revise much more of the musical phraseology.

*Soft Voluntaries for the Organ.* By George Calkin. Book XI. [Novello, Ewer and Co.]

LIKE its ten predecessors, this set of pieces consists of six numbers, admirably adapted to the needs of organists who require "in" or "middle" voluntaries. In wealth of melody, the present book is scarcely equal to some of those which preceded it, but the finish and elegance of the style are just as noticeable as before.

*Hail! Thou that art highly favoured.* By Arthur Carnall. (Octavo Anthems, No. 326.) [Novello, Ewer and Co.]

CHOIRMASTERS will shortly be seeking for new Christmas Anthems, and they will do well to glance at this example. Its modern character may please some and displease others. The opening portion, illustrating the visit of the angel to Mary, is almost dramatic, but the concluding chorus, of a semi-fugal character, is at any rate thoroughly churchlike, and the peroration is very effective. The composer has more than average ability, and may be encouraged to persevere.

#### FOREIGN NOTES.

WAGNER'S "Götterdämmerung" was recently produced for the first time at the Berlin Royal Opera, under direction of its newly appointed Conductor, Herr Sucher, formerly of Hamburg. The entire "Nibelungen" Tetralogy is now at last to be produced, for the first time, on the leading operatic stage of Berlin, during the present month.

The Berlin Wagner Verein announces its first orchestral Concert of the season to take place on the 5th inst., when the programme will include, besides numerous fragments from the Bayreuth master's earlier works, the first performance here of the Overture to Peter Cornelius's comic opera "Der Barbier von Bagdad," a work which meets with an ever increasing interest on the part of German connoisseurs. Cornelius's opera was brought out some few weeks since at Prague, where it was enthusiastically received, a competent Viennese critic declaring it to be "the most genuinely German comic opera next to 'Die Meistersinger.'"

At the express desire of the young German Emperor, Wagner's "Die Meistersinger," after the recently-established Bayreuth model, is to be performed at Berlin, on January 27 next, the Emperor's birthday.

A special representation of Mozart's "Die Entführung aus dem Serail" (known to English audiences as "Il Seraglio," in the Italian version) was given on the 16th ult. at the Royal Opera of Berlin, this having been the one-hundredth anniversary of the first production here of this charming but, unfortunately, but little heard opera.

A number of new compositions from the pen of Heinrich Hofmann is to be first produced at a forthcoming Concert of the Berlin Liedertafel, amongst them an important choral work, with baritone solo, entitled "Harold's Brautfahrt," the performance of which is looked forward to with especial interest.

Handel's Oratorio "Judas Maccabæus" will be performed at the opening Concert of the present season by the Sternsche Gesangverein, of Berlin, when Herr Albert Niemann, the veteran tenor, will sing the part of Judas.

The existence of a posthumous "Oratorio," entitled "Via Crucis," by the late Franz Liszt, has been denied upon competent authority, the rumour having doubtless originated from the hitherto but little known fact that the great pianist-composer had written a number of choruses intended to accompany the various "stations" of the Saviour's progress to Calvary, as symbolised in the Catholic ritual.

Dr. Hans von Bülow has written to the German papers informing them that he has abandoned his project of issuing a pamphlet setting forth his views concerning the relative standpoint of old and new Wagnerians towards the Bayreuth establishment. "I am still vigorous enough," the eminent and versatile pianist-conductor adds, "to render positive service to musical art, without running the risk of stirring up ill-feeling amongst its professors."

The Leipzig Liszt-Verein, with an increased contingent of members, will resume its activity during the coming winter, both in the way of private meetings and public performances.

Anton Rubinstein has nearly completed a new opera, entitled "A Walpurgis Night," or its Russian equivalent, the libretto being written in that language. The pianist-composer is said to be actively engaged just now upon the final touches to the score of the new work.

Herr Bronsart von Schellendorff, the General-Intendant of the Weimar Hof-Theater, has just been elected to the important post of President of the Allgemeine Deutsche Musik-Verein, in the room of the late Dr. Riedel. The election appears to meet with the cordial approval of all concerned.

A series of Concerts of Chamber Music is to be given during the approaching season at Brussels, under the auspices of Messrs. Schott, the well known music publishing firm. The Concerts will include a Beethoven Recital by Dr. Hans von Bülow, and other attractions.

Handel's Oratorio "Theodora" is to be performed, for the first time, by the Viennese Philharmonic Society (Gesellschaft der Musikfreunde), on the 18th inst.

M. Benjamin Godard, the well-known French composer, has completed an opera, entitled "Dante," which is to be first produced at the Opéra Comique during the approaching Paris Exhibition.

M. B. Godard's four-act opera "Jocelyn," previously performed at the Théâtre de la Monnaie, of Brussels, was brought out for the first time in Paris, at the Théâtre Lyrique, on the 13th ult., and achieved a moderate success.

M. Lamoureux' interesting orchestral Concerts were announced to be resumed at Paris on the 28th ult.

"Les Deux Nuits," a long neglected opera by Boieldieu, is to be revived at the Paris Opéra Comique, M. Jules Barbier having been entrusted with the revision of the original libretto.

A new symphonic work by the Maestro Giovanni Sgambati, to which he has given the title of Sinfonia Epithalame, has just been performed for the first time at Turin, and was received with enthusiastic applause by a numerous audience.

Wagner's C major Symphony, which is to be withdrawn from public performance at the close of the present year, will be included in the programmes of two consecutive Concerts at the Châtelet Theatre, of Paris, under the direction of M. Colonne.

Signor Sonzogno, the well-known Italian music publisher, has, it is stated, abandoned his projected series of Concerts, representative of Italian music, to be given, at his own risk, in connection with the forthcoming Paris Exhibition, in consequence of the vexatious conditions imposed upon his undertaking by the French authorities. It is added that the latter insisted, *inter alia*, upon the programmes of such Concerts being submitted to them at once—i.e., some eight months before the opening of the Exhibition. The statement seems scarcely credible, even though political feeling does, as we know, enter very largely into the artistic counsels of our neighbours across the Channel.

It is stated that Wagner's "Die Walküre" will very shortly be produced, in the Italian language, at the Teatro Argentina, of Rome. The work was first presented to the Roman public some years ago by a German company, under Herr Angelo Neumann.

Ponchielli's opera "Gioconda" was produced, for the first

time, last month, at the Hamburg Stadt-Theater, where it met with a decided success.

At the desire of the Italian Premier, Signor Maschiaroni, the well-known composer and conductor of the Teatro Apollo, of Rome, has lately been visiting Germany for the purpose of studying the general working and artistic management of the leading operatic stages of the Fatherland. The Maestro is said to have returned to his native country full of praise of the institutions with which he has become acquainted.

An opera "Edoardo Stuart," by the Maestro Cipriano Pontoglio, was recently performed with great success at Bergamo. The work had been originally produced some two years ago, at the Teatro Manzoni, of Milan, without attracting any attention, and has since been revised by its composer.

Signor Platania, the director of the Conservatorio at Naples, has just completed an opera entitled "Spartaco," the first performance of which is looked forward to with much interest in musical circles of the Sicilian capital.

Gluck's "Orpheus" was magnificently revived at the Costanzi, on the 20th ult., in Rome. Miss Hastreiter achieved a remarkable triumph as *Orpheus*, and the *ensemble* evoked an amount of enthusiasm which is very unusual in a Roman audience.

The German Opera at New York will, it is announced, resume its performances on the 28th inst., with Wagner's "Lohengrin," under the direction of Herr Anton Seidl.

The Royal Academy of Stockholm has just celebrated the centenary of its foundation, the festivities in connection with this event including a discourse delivered to the members by King Oscar II., on the subject of Music and Musicians in Sweden.

A monument to Heinrich Marschner, the composer of "Der Templer und die Jüdin," was unveiled last month at Zittau, his native town. Marschner died in 1861 at Hanover, where he had, for a number of years, occupied the post of Conductor at the Hof-Theater, and where also a statue was erected to him some years since.

On the 11th ult. the musical Societies of Vienna celebrated the centenary of the birth of Simon Sechter, one of the most important of modern contrapuntists, who, a native of Bohemia, had spent the greater part of his industrious life in the Austrian capital, and amongst whose numerous pupils may be mentioned such artists as Thalberg, Bruckner, Viëuxtemps, and Pauer. By special desire of the government, a selection of Sechter's compositions is to be performed shortly at all the leading churches of Vienna in commemoration of the anniversary.

Julius Lammers, for thirteen years one of the most highly esteemed Professors at the Royal Conservatorium of Leipzig, died at that town on September 20.

The death, by drowning, is announced, at Mâcon, of Joseph Schiffmacher, the much esteemed Parisian pianist, and fertile composer for his instrument. The deceased artist was born at Eschau, near Strasburg, in 1827.

Madame Casimir, *née* Marie Dubois, for many years an idolised *cantatrice* at the Paris Opéra Comique, where she created the part of *Isabelle* in Hérold's "Le Pré aux Clercs" some fifty-six years ago, died last month at Boulogne-sur-Seine, aged eighty-five.

## CORRESPONDENCE.

### THE EARLY HISTORY OF THE ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reading Mr. Rowbotham's exceedingly entertaining article in the October issue of your journal, it occurred to me that that gentleman had scarcely done justice to some of the early records of the application of the bellows in organ construction. At least I should be very glad if he were to tell me how to reconcile his conception of the inefficiency of the bellows prior to the tenth century with the following extract from St. Jerome's letter to Dardanus:—

"Primum omnium ad organum, eo quod majus esse his in sonitu et fortitudine nimia computantur clamores, venimus. De duabus elephantorum pellibus concavum conjungitur, et per quindecim fabrorum sulfatoria compressatur, per duodecim ciutas areas in sonitum nimium

quos in modum tonitru concitat: ita ut per mille passuum spatia sine dubio sensibilibiter utique et amplius audiat, sic apud Hebraeos de organis, quæ ab Jerusalem, usque ad montem Oliveti et amplius, sonitu audiuntur, comprobatur."

Here we seem to have the description of a bellows, or something which took the place of the modern wind-chest, made by the joining of two elephant skins and "compressed" in order to drive air into the pipes by fifteen workmen. Such an apparatus cannot properly be identified in any way with "the simple household bellows which are employed to light fires to-day."—Yours very respectfully,

H. E. KREHBIEL.

New York, October 9, 1888.

### THE ALLEGED STRIKE OF CHOIR BOYS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On page 536 of your last issue we find copied from an American exchange, with editorial comment, an item about an alleged strike in the choir of St. John's Parish in this city. The item first appeared in the *Washington Post*, of August 13, and we denied its statements in the *Evening Star*, of August 25. We enclose clippings, and by this mail send you the papers named entire with the articles marked.

"There is no truth in this statement, and, so far as we know, not a single fact or circumstance exists, or ever has existed, to give colour to its utterance. Repeated efforts have been made to secure from the editor of the *Post* a retraction or denial of the truth of the item in question, but so far without avail. In passing, it may be stated positively that the boys in St. John's choir are now better paid than those in most of the vested choirs in this country. Our boys are little gentlemen, well-behaved in church, and contented with their compensation."

It pains us that this calumny against the faithful members of our choir should have been carried across the Atlantic to find a place in your excellent journal, and the knowledge that its so wide circulation will subject us to unfriendly criticism by the musical public must be our excuse for attempting to correct the statements.

The absence, in England, of the Rev. W. A. Leonard, D.D., rector of the parish, since August 1, renders it impossible for us to obtain his signature to this letter, whose contents he would, doubtless, heartily approve.

We can hardly hope to secure the publication of this communication and clippings accompanying it, but if, in the interests of good discipline, you can set the matter right in your own way we will be very thankful.

Very respectfully,

J. M. E. MCKEE,

Priest in charge, St. John's Parish.

FRANCIS EDWARD CAMP, Organist.

WILLIAM H. DANIEL, Precentor.

Washington, D.C., U.S.A., September 17, 1888.

### MUSICAL CHIMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the most interesting article in last month's number entitled "The Three Choirs," it is stated that "Jeffries composed the tune to the chimes at Gloucester, a quaint and pleasant melody which has cheered many hearts." It may not be generally known that his melody is still played daily, though it was composed more than 200 years back. Hawkins in his "History of Music," Novello's Edition, Vol. II., p. 770, gives the notes in the key of B minor, it is really in C minor—



My present purpose in writing is to ask if there are other equally musical chimes of ancient origin to be heard in various parts of the kingdom. Perhaps some of your readers would be able and willing to give the information to—Yours obediently,

Gloucester, October 2, 1888.

CLOCK.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AUDI ALTERAM PARTEM.—We are much obliged for your letter, and are sorry not to be able to find room for it.

DIAPYCNON.—The matter is one which could be more successfully managed by the College of Organists, rather than by an appeal to the public or the profession.

REN.—Your suggestion is doubtless very good, but the matter is one which concerns the individual institution rather than the general public.

SEBASTIAN.—All that is known is given in the books to which you refer. Still, you might possibly find something new in the biographies of Schaefer or Mainwaring.

W. A. P.—We shall be happy to insert notices of interesting Concerts at all times, but it is impossible to find room for accounts of rehearsals.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ACLE, NORFOLK.—Two Organ Recitals were given in the Parish Church on Thursday, the 4th ult., by Mr. C. H. Duffield, Organist of St. John's Church, Timber Hill, Norwich. The programmes included selections from the works of Bach, Mendelssohn, Handel, Capocci, Calkin, Archer, Wely, &c.

BARNSELY.—Mr. Alderman Wood has presented a new organ to the Baptist Chapel and provided all the necessary appliances. The instrument was opened by Mr. T. Wright (Organist of St. Thomas's Church, Worsboro' Dale), his programme including pieces by Smart, Mendelssohn, Houseley, Weber, Dearle, and Scotson Clarke, which were well played. Miss Goodyear was the vocalist, and the chorus gave their selections well. Mr. B. G. Harris was leader of the choir.

BASINGSTOKE.—On September 30 the annual Harvest Festival Services were held in St. Michael's Parish Church. The services were fully choral, and at Evensong Smart's Anthem "The Lord hath done great things" was well rendered by the choir.—On the 7th ult. the annual Service in aid of the Cottage Hospital took place, at St. Michael's Church, in the afternoon. On this occasion the organ was supplemented by a portion of the Mechanics' Institute Band with excellent effect. The Anthem was "Sing ye praise" and "He counteth all your sorrows," from Mendelssohn's *Lynm of Praise*. The musical arrangements were under the direction of Mr. W. H. Liddle, the Organist of St. Michael's.

BIRMINGHAM.—Mr. A. E. Daniel's Mass, "St. Michael" was performed at St. Michael's (R.C.) Church on the 7th ult. Mr. McLight was Conductor and the organ accompaniments were played by the composer. The work displays a considerable amount of originality and scholarly writing. The Kyrie foreshadows the principal themes of the work; the Gloria starts in unison in Dorian mode; the Gratias Agimus is for treble and tenor (duet and chorus); the Qui Tollis for quartet; the Credo is in B flat with free contrapuntal writing in the organ part; there is a charming melody in A in the Benedictus for soprano and chorus; the Agnus Dei is sung first as a bass solo, then as a quartet; the Miserere is full; and an Adagio brings the Mass to an impressive end.

BISHOP'S STORTFORD.—A grand Evening Concert was given in the Great Hall, on the 16th ult., the vocalists being Madame Clara West, Miss Lotie West, Mr. Joseph Head, and Mr. James Dayne. Solo violin, Miss Kate Chaplin; solo clarinet, Mr. H. Philpot; accompanist, Mr. Philip Sharpe.

BLACKBURN.—This town is now taking rapid strides in musical matters, and bids fair to obtain its proper position in the musical world of Lancashire. In the "good old days," when the late Henry Smart was Organist of the Parish Church, the excellent performances of Oratorio by the local Society were always looked forward to with great interest. The principal Society in the town—the St. Cecilia—has for years done good work, and to it the townsfolk are indebted for a hearing of such works as Lloyd's *Andromeda*, Dvorák's *Spectre's Bride*, Gade's *Crusaders*, &c. In January next Berlioz's *Faust* is to be given with Miss Mary Davies, Mr. Lloyd, and Mr. Santley. Mr. Schiever is to lead the orchestra, which, as usual at these Concerts, is composed of well-known members of Sir Charles Hallé's Band. The Society's first Concert of the season was given on Thursday evening, the 4th ult., by members only, and consisted of part-songs, interspersed with a few ballads, &c. Leslie's "The angels' visit" was the gem of the evening, and was sung with great expression. By way of contrast, Fairing's "Miller's wailing" and "The Vikings" were included in the programme. Miss Jackson sang Sterndale Bennett's "May dew" most charmingly. Mr. J. H. Rooks, the Organist of the Parish Church, was the Conductor.

**BOLTON.**—On Saturday evening, the 20th ult., an Organ Recital was given at the Albert Hall. Mr. Mullineux, the borough Organist had his forces strengthened by the celebrated choir of St. John's, Broughton, assisted by the Broughton Choral Union, with Miss Minnie Robotham, Mr. C. Harrop, and Mr. W. Parker. The first part of the programme consisted of a Cantata, *The Harvest Home*, written and composed by Mr. Mullineux. The second part of the programme was of a miscellaneous character, opening with the Overture "Alessandra Stracella" (Piotow), followed by Barnby's part-song "Gather ye rosebuds," a charming Gavotte in B flat (Klusa), encored, and several other very interesting pieces.

**CATFORD.**—On Thursday, the 4th ult., at St. George's, Perry Hill, Sullivan's Festival Te Deum was sung as the Anthem. Mr. H. Grounds, the Organist, conducted; George Budd, Organist of St. Saviour's, Brockley, was the accompanist, playing in addition an Offertoire (Salomé) and a piece by Handel.

**CHELMSFORD.**—An Organ Recital, by Mr. F. R. Frye Mus. B., F.C.O., was given at St. Mary's, on Wednesday evening, the 24th ult. The programme consisted of excerpts from Mendelssohn, Chipp, Handel, Chauvet, and Capocci.

**CHELTONHAM.**—The annual Harvest Festival Services at All Saints' Church were again remarkably hearty, and attended by overflowing congregations. The decorations were a most effective display of fruits and flowers, very artistically carried out. On Sunday, the 8th ult., at the High Celebration, a new and complete Communion Service, composed by the Vicar (the Rev. G. Gardner, Mus. Bac, Oxon.), was sung by a full choir. At Evensong Tallis's Responses were used. The Magnificat and Nunc dimittis was Arnold in A. The Anthem, an excerpt from *Elijah*, opening with the Bass Recitative, "O Lord, Thou hast overthrown Thine enemies," taken very ably by Mr. R. E. Prior, of Cheltenham College, as was also the Youth's part, by Master Finlay, of All Saints' choir. This was followed by the Grand chorus, "Thanks be to God," ably conducted by the Vicar. Amongst the hymns was No. 387, Hymns Ancient and Modern, "Lord of the Harvest," sung to a quaint old German carol, harmonised by the Rev. G. Gardner; and the concluding hymn was No. 235, Hymns Ancient and Modern, "O what the joy," sung to a soul-stirring setting by E. H. Thorne, taken from "The Hymnary."

**CLEVELAND, OHIO.**—Mr. F. Norman Adams gave his first Organ Recital at Trinity Church, on the 1st ult. He was assisted by Mrs. John B. Foster, Mr. Homer B. Hatch, and Mr. J. Daniel, who sang songs by H. Parker, Dudley Buck, and Handel. His programme was made up of extracts from Mozart, Spohr, Salomé, Handel, and Lefebure-Wely, and concluded with an Improvisation. These Recitals are given on the first Monday in each month during the winter.

**DOVER.**—The Harvest Festival at St. Bartholomew's Church was celebrated on Saturday, the 6th ult., when the musical portions of the services were rendered by the Choir and Organist of St. Stephen's, Lewisham, under the direction of the latter (Dr. Warwick Jordan). Mozart's Mass in B flat was sung at the mid-day service, with Hayte's Introit "Like as the hart." The afternoon service was Gregorian, with Tours's Anthem "While the earth remaineth."

**DUNDEE.**—J. W. Turner's Opera Company visited Her Majesty's Theatre during the first week of October, giving performances of *Fra Diavolo* (twice), *Il Trovatore* (twice), *Martina*, and *The Bohemian Girl*.—On the 6th ult. Sir Charles Hallé and Madame Neruda paid their annual visit to the town, and received an unusually enthusiastic reception. Sir Charles opened the Recital with Beethoven's Sonata Appassionata, and the programme included works by Mendelssohn, Schubert, Grieg, Vieuxtemps, and Gade.—The first of the series of Chamber Concerts, under the auspices of Messrs. Paterson, took place in the Giffulan Hall on Thursday evening, the 18th ult., before a very thin audience. Mr. W. H. Cole's quartet party from Glasgow played Mozart's Quartet in F, No. 23, Beethoven's Serenade Trio, and a Quartet by Dittersd. r; Mr. S. C. Beeth gave a finished rendering of the "Moonlight" Sonata; and Mr. Cole and Mr. J. Walton gave violin and violoncello solos respectively. Mr. J. Stuart Moncur was the vocalist.

**FOLKESTONE.**—An Organ Recital was given at the Church of St. Michael and All Angels, by Mr. J. H. Holloway, on the 18th ult. His programme was selected from the works of Handel, Field, Bach, A. Oake, Schubert, Wely, and Morandi.

**HANLEY.**—On the occasion of the Opening of the Victoria Hall and Organ, at the Town Hall, on the 5th ult., a Grand Organ Recital was given by Dr. A. L. Peace, Organist of the St. Andrew's Halls and Cathedral, Glasgow. The programme included the Overture to the "Occasional Oratorio" (Handel); Air with Variations, G major (Haydn); March, C major (Mozart); Prelude and Fugue, D major (J. S. Bach); Offertoire, D major (Giuseppe Morandi); Selection from the Opera "Faust" (Gounod); Grand Dramatic Fantasia, "A Concert on a Lake, interrupted by a Thunderstorm" (Chevalier Sigismund Neukomm); Theme from the Opera "Sylvana," and the Rondo, E flat major (Weber); and the Overture, "William Tell" (Rossini). The programme was furnished with interesting notes, and the execution of the several pieces by the accomplished player gave the greatest possible pleasure to the large audience.

**HARROW-ON-THE-HILL.**—Mr. Herbert W. Whatmoor gave the first of a series of three Chamber Music Concerts on Thursday evening, the 4th ult., in the Public Hall, assisted by Messrs. Cave (violin), Trust (violin), F. Whatmoor (pianoforte), and Mrs. Trust (vocalist). The programme included trios by Gade and Hummel; duet, violoncello and pianoforte, Mendelssohn; and solos by Grieg, Handel, Rubinstein, &c.

**HOVINGHAM.**—The Musical Festival, on the 16th and 17th ult., which was a great success, concluded with *Julias Maccabaeus*. The principals engaged were Misses Agnes Wilson, Gertrude Aylward, and Eleanor Rees, Messrs. Braxton Smith and Frangene Davies; and Messrs. Suttin and Eckener (violin), Emil Kreuz (viola), W. T. Barker (harp), Vivian and Chapman (flute). Conductor, Rev. Canon Hudson.

**HULME, MANCHESTER.**—The Harvest Thanksgiving Services at St. Gabriel's was held on Sunday, the 21st ult. The choir fully sustained its reputation by its excellent rendering of a long and difficult programme. The band of the 9th (Queen's Royal) Lancers assisted at both the morning and evening services, and played several pieces, including the *Stabat Mater* (Rossini) and "The Lost Chord." Mr. Ernest E. Bedford, Organist of the Church, presided and played selected selections from Mendelssohn, Bach, Guilmant, Smart, Wely, &c.

**KINGSWINFORD, DUDLEY.**—The Harvest Festival was held in the Wesleyan Chapel on the 21st ult. The Anthems were Stainer's "Ye shall dwell in the land" and Sydneyham's "Great is the Lord," which were effectively sung by the choir. Mr. J. Round presided at the organ. After the evening service an Organ Recital was given by Miss Bessie Taylor, the programme including selections from Mozart, Kossini, and Mendelssohn.

**LEEDS.**—Under the title of "Hours with the Great Composers," Dr. Spark gave, at the Victoria Hall, on the 6th ult., a musical entertainment consisting of a series of examples of the works of Mozart, selected evidently with a view of showing how singularly varied were the gifts and the moods of that illustrious composer. The Overture to the Opera *Die Zauberflöte* (The Magic Flute), as arranged by Mr. Best, of Liverpool, who seems to have transcribed from the score as much work as possible for the hands and the pedals at the same time, was the first item on the programme; the refined melody of the Symphony, F major—"Un Poco Adagio"—commended itself to every listener, as also did the animated passages and strikingly melodious effects of the motett for solo voices, chorus, and orchestra, "Splendete Te, Deus." The larghetto in D, from the Clarinet Quintet, was received with marked favour; and "The chimes for a clock" which Mozart, at six years of age, played on a pianoforte extempore, was as interesting in its way as were some of the best known excerpts from *Don Giovanni*, that formed a fitting finale to an interesting performance.

**LEICESTER.**—Mr. J. Addison Adcock's first popular Concert (third series) came off on Saturday, the 29th ult., at the Temperance Hall. Masters Dutton and Sexton, Westminster Abbey boys, and Mr. T. W. Page were the vocalists. Miss Norledge, Conservatorium of Music, Leipsig, was solo violinist. Mr. Tertius Rowlett and Mr. Walter W. Waddington, solo oboe and cornet respectively. Orchestral selections were played by Mr. Adcock's full band of 120 performers. Accompanists, Mr. J. Garner and Miss Newton. Leader, Mr. Mansfield.

**LONDON, DERRY.**—An Organ Recital was given in St. Columba's Cathedral on Tuesday evening, the 16th ult., by Mr. D. C. Jones, Mus. Bac, F.C.O. The following was the programme:—Offertoire in E flat (Wely), Allegretto in B minor (Guilmant), Adagio (Beethoven), Marche Funèbre (Gigout), Adagio (Kalliwoda), Lied ohne Worte (Holzel), Andante (Weber), and March *Cornelius* (Mendelssohn). The vocalist was Mr. Bromley, who sang "O rest in the Lord" (*Elijah*) and "But the Lord is mindful" (*St. Paul*).

**LUTON.**—Christ Church Harvest Festival Services were held on Thursday, the 11th ult. At Evensong the Anthem "Fear not, O land" (Goss), and Bunnett's Service in A were effectively rendered by a choir of nearly fifty voices, under the direction of Mr. Hayward, precentor. The Rev. J. E. Turner, M.A., was the solo vocalist. Mr. A. J. Lambert presided at the organ, and at the end of the service played Marche Hongroise (Henselt), Marche Militaire (Gounod), and Hallelujah Chorus (Handel).

**MOSSLEY.**—On Monday evening, the 1st ult., Mr. Irvine Dearnaley, Organist of Ashton Parish Church, gave an Organ Recital upon the new organ in St. George's Parish Church. Miss Marjorie Eaton, of Ashton, sang the vocal solos in an excellent manner.

**NORTH MIMMS, HERTS.**—The Harvest Festival was celebrated at the Parish Church on Thursday, the 18th ult., when the musical portion of the service was well rendered by the choir. The Organist was Mr. J. C. Grange, the principal solos being taken by Miss Turner and Mr. Pulborough. The Anthem selected was "O praise the Lord for His goodness," by Garrett. The services were repeated on Sunday, the 21st ult. The church decorations were very tastefully carried out.

**OLDHAM.**—The winter session of the Springhead Congregational Sunday School Choral Union was opened on Tuesday evening, the 2nd ult. The performers were Miss Vinnie Beaumont, Mrs. Morrell, and Mr. Byron Dewhurst; with Mr. W. Lawton as solo pianist and accompanist, and Mr. T. Birkenshaw as Conductor. The portions were given by forty members of Mr. Birkenshaw's class.—A very interesting Organ Recital was given on Wednesday evening, the 17th ult., at Brunswick Wesleyan Chapel, Werneth, Oldham, by Mr. J. B. Thompson, of Ashton-under-Lyne. The programme included works by Guilmant, Beethoven, Turpin, Wely, Rach, Batiste, Morandi, Gounod, and Smart. The choir gave selections of sacred music during the evening.

**RYDE, I.W.**—*Drusilla*, a new Sacred Cantata for mixed voices, was performed on the 17th ult., for the first time, at the Town Hall, by a chorus and orchestra of about 100, under the personal conductorship of the compiler and composer, Mr. J. C. Beazley (of Ryde). The composer has shown considerable originality, method, and talent in his treatment of the themes, the words are well selected and written, and the chorals, "O God our help in ages past," "Thou hidden source of calm repose," and "The opening heavens," with the grand final chorus, are particularly striking and harmonious. The Cantata was well rendered, the choir and orchestra giving evidence of careful study. The principal vocalists were: Drusilla, Miss H. Fraser; Amilhus, high priest of Jupiter, Mr. Hodgson; Abner, Mr. F. Fowles. The applause was frequent, and the March to the Arena was redemanded.

**SABDIN, NEAR WHALLEY, LANCASHIRE.**—On Saturday, the 20th ult., Mr. Thomas Sharples gave his tenth annual Ballad Concert in the British School. The following took part: Miss Alma Halliwell, Gold Medalist, R.A.M., Miss Florence Hollowell, Mr. H. W. Varley, Mr. G. W. Nicholson, Miss Janie Hoyle (solo violin), 11 years of age, and Mr. Fred Myers, accompanist. The programme was excellent and gave great satisfaction.

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**ST. ALBAN'S, CHEETWOOD.**—A performance of Mendelssohn's *Hymn of Praise* was given on Tuesday, the 15th ult., by the members of the St. Alban's Musical Society, under the Conductorship of Mr. Douglas Hallett, Organist and Choirmaster of the Church. The solos were rendered by Miss Marie Hughes, Miss Norton, and Messrs. Veale and Crowe, all of whom sustained their parts admirably. The chorus were remarkable for depth of tone and the steadiness which was shown throughout in their rendering. Mr. F. Thorley, Organist and Choirmaster of St. James's, George Street, Manchester, assisted Mr. D. Hallett at the pianoforte in the Symphony to the Oratorio, arranged as a duet, and Miss Culleræ with Mr. Hallett gave a pianoforte duet in the second part of the programme, which consisted of a miscellaneous selection.

**SHERBORNE.**—An Organ Recital was given by Mr. G. E. Lyle, Organist of the Abbey, on the afternoon of Thursday, the 18th ult. The programme consisted of works by Ch. Collin, Braga, Handel, Arthur Page, G. E. Lyle, Lefebure-Wely, Beethoven, L. Lacombe, Mozart, J. Romano, and Mendelssohn. The Recital was repeated the same evening at eight o'clock.

**SWANSCOMBE, KENT.**—All Saints' Church Harvest Thanksgiving Services were held here on Sunday, the 7th ult., when the usual hymns from Ancient and Modern were sung, and special Psalms from the Cathedral Psalter. In the morning Smart's *Te Deum* in F was well rendered, as also Redhead's "Harvest Hymn." In the evening Bunnett's Service in F, with an anthem, "Lift up your heads," from Handel's *Messiah*, were given. Mr. T. H. Jarvis, Organist and Choirmaster, presided at the organ, and played some Voluntaries after the services.

**TENBURY.**—The thirty-second Anniversary Festival at St. Michael's College came to a successful termination on Saturday, the 6th ult., the octave of St. Michael's Day. Thursday, the 4th ult., was specially kept as Commemoration Day, Canon Howell Evans and the Rev. E. R. Hampden preaching the sermons on behalf of the objects for which the College was founded. After the evening service a Concert of vocal and instrumental music was given in the College Hall to an invited audience of about 120 ladies and gentlemen, including the Lord Lieutenant of Herefordshire, in which county a great part of the parish is situated. Good music of various ages and various countries was selected, and all was performed with a heatiness and careful finish which must have been very gratifying to the Sub-Warden (Rev. J. Hampton), whose untiring energy has directed the musical work of the College since its foundation. We have only to congratulate the Rev. Sir F. A. G. Ouseley, the founder, and to express our earnest hope that he may be spared many years to see the institution which he has placed in the neighbourhood flourishing and sending its alumni, as it has already done, to every quarter of the globe, to bear witness to the sound Church training they have received through his zeal and liberality and the excellent staff of teachers which he has provided.

**TUNBRIDGE WELLS.**—A fine performance of Mozart's *Requiem* Mass was given by the augmented choir of St. Augustine's Catholic Church on September 30, assisted by Mrs. Cullen, Mrs. Gates, Miss Rizean, Mr. Sidney Herbert, Mr. Alfred Boorman, and Mr. Conrad Formes. There was a large congregation, including many well-known local musicians who were no doubt eager to listen to a work which has seldom, if ever, been performed here. A selection from Rossini's *Stabat Mater* was given in the evening. Miss Annie Elliott was the Organist at both services.

**WORTHING.**—A Concert was given at the Assembly Rooms, on Thursday evening, the 4th ult., for the benefit of Mr. F. D. Carnell, Mus. Bac, formerly Organist of St. Botolph's Church, Heene. About three years ago Mr. Carnell was seized with paralysis of the spine, necessitating the relinquishment of his duties. A very promising career was intercepted by the attack, the effects of which have rendered him practically helpless. Those who kindly lent their aid included Mrs. Graham Coles, Mrs. Somers Scott, Mr. Hunt, Mr. E. Tucker, Mr. F. Carter, and Mr. H. W. Hall; Mrs. Coles and Mr. Hall undertaking the management of the entertainment. The accompaniments were shared by Mr. H. W. Hall and Mr. W. Binstead, Organist of Christ Church.

**ORGAN APPOINTMENTS.**—Mr. W. Terence Jenkins, Organist and Choirmaster to St. Paul's Church, Worcester.—Mr. Frederic Hodges, Organist and Choirmaster to St. Peter's Church, Ashtabula, Ohio.—Mr. T. Forward, to Walmer Parish Church.—Master Frank Harold Tonking, to Flog n Parish Church, Cornwall.—Mr. Thomas Lane, Organist and Choirmaster to St. John's, Higher Walton, near Warrington.—Mr. Edmund Rogers, Organist and Choirmaster to St. Michael's, Star Street, Paddington, W.—Mr. David J. Thomas, to Hanover Church, Regent Street, W.—Mr. Stretton Swann, Organist and Choirmaster to St. George-the-Martyr, Southwark.

**CHOIR APPOINTMENTS.**—Mr. Alfred Constable, Choirmaster to Bromley Parish Church, East London.—Mr. Edmund Rogers, Choirmaster to Hanover Church, Regent Street, W.—Mr. Avalon Collard, Conductor to the Epsom Choral Society.—Mr. Byron Dewhurst (Bass), to Canterbury Cathedral.

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In preparing a New Edition for Concert use of Handel's "Saul," it is needless to say that considerable omissions had to be made in order to bring the work within a reasonable length. These have been, for the most part, those that were sanctioned by usage; but, in addition, two not very interesting songs ("Birth and fortune I despise" and "Your words, O king") have been cut out, while the symphony preceding the recitative, "The time at length is come," has been restored as a probably unique specimen of Handel's treatment of the full orchestra.

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The score of "Saul," alone among Handel's oratorios, contains full directions for the treatment of the organ, though the part is seldom written out. The Editor has endeavoured, as far as possible, to carry out these directions in filling up the part. In some cases, as in the symphony preceding the chorus, "Welcome, welcome, mighty king," the effect will be found peculiar; but for this, Handel, not the Editor, is responsible, as the indications here are most minute. In a few passages, in which there is an *obligato* part for the organ—e.g., in the chorus, "Mourn, Israel, mourn"—an arrangement for other instruments is given in small notes, which is intended for use if the oratorio is given in places where there is no organ.

The recitatives should be accompanied by the organ or pianoforte; but, at the desire of the publishers, an arrangement of the accompaniment for strings has also been given. In one instance only has the Editor allowed himself an alteration in the colouring. The recitative sung by the Ghost of Samuel is in this edition accompanied by the low notes of clarinets and bassoons. Purists may possibly object to this; but the Editor would urge, in extenuation, though not in justification, that he has merely carried a little further Handel's own idea of individualizing the spectre by the use of wind instruments. The bassoon parts, at the commencement of this scene, as well as the wind parts in the air "Infernal spirits," are Handel's own.

In this score all the original parts are indicated by "H" and all the additions by "P." In cases where something has been added to Handel's parts, both letters are prefixed. It has not been thought needful to do this with the trumpet parts, the alterations being confined to a very few notes. Here Handel's own passages have been retained, even though difficult, whenever at all practicable.

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